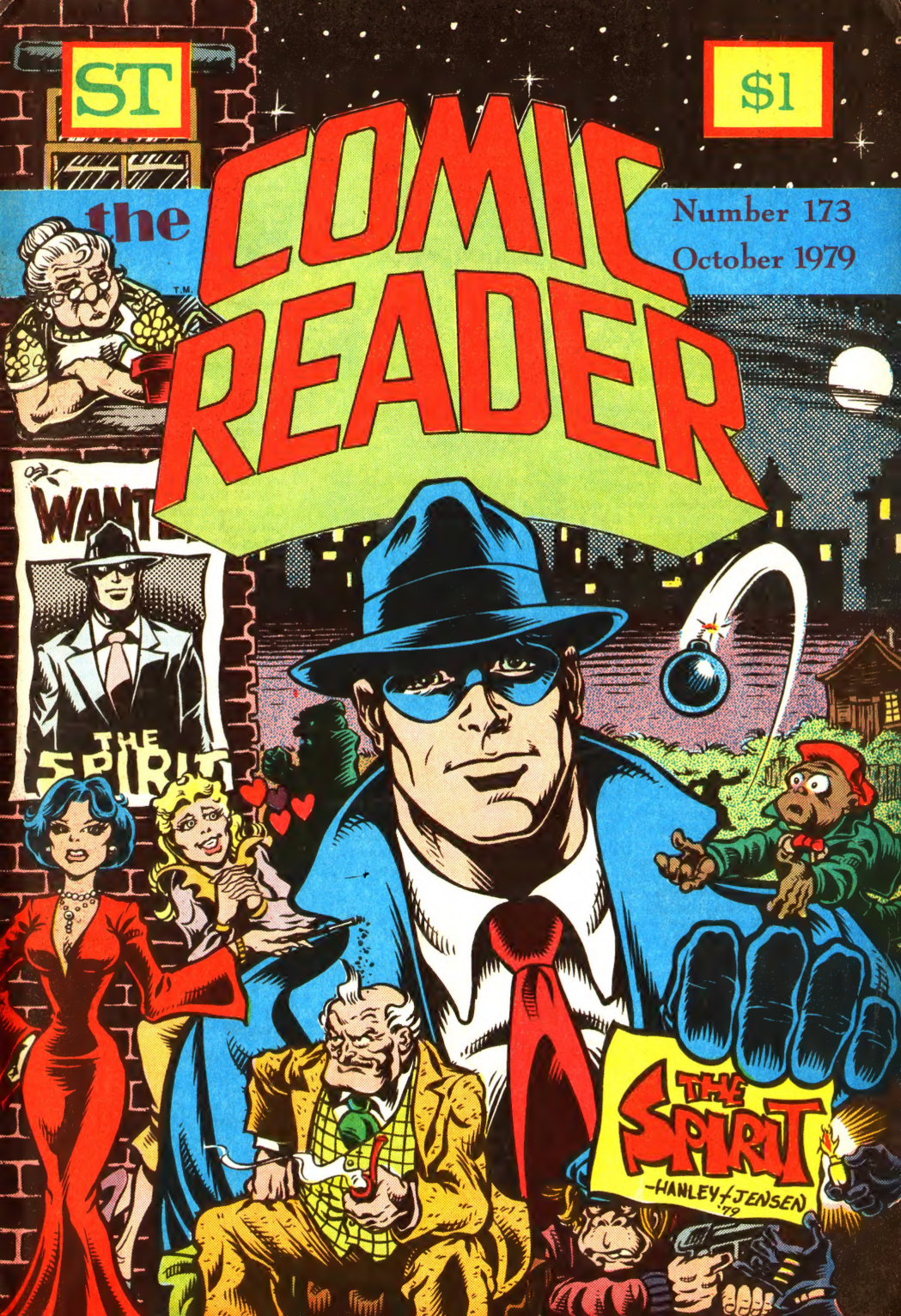
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Number 173
October 1979
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-HANLEY & JENSEN '79

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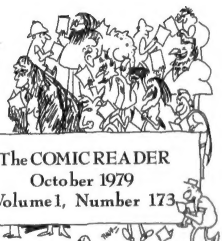

The COMIC READER
October 1979
Volume 1, Number 173

OUR COVER: Billboarding Cat Yronwode's history of The Spirit is this month's cover by Alan Jim Hanley and Dennis Jensen; the back cover is Bob Staszak's portrayal of X-MEN's Storm and Phoenix. Covers copyright © 1979 Will Eisner; and ©1979 Marvel Comics Group.

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BACK ISSUES: TCR #94-96,98,100-111,113-116,118,120-124,126-128,131,133-139,142,143 are 50¢ each. #145-151,153,154,156-163 are 75¢ each. (#164,165,167-171 are $1.25 each. (#164-173 include The Gazette) All issues not listed for sale are out.

Editor & Publisher - Jerome Sinkovec
Managing Editor - Mike Tiefenbacher
Associate Editor - David Finger

Contributing staff: R. Blabbit, Richard Burton, Paulette Carroll, Howard Leroy Davis, Eddie Eddings, Jim Engel, Chuck Fiala, Clay Geerdes, A.J. Hanley, Doug Hazlewood, Fred Hembeck, Larry Houston, Dennis Jensen, Sam Kujava, Denis McFarling, Jacob Maraine, Mitch O'Connell, Bob Staszak, Cat Yronwode

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Overseas [Second Class/Surface Mail]
12 issues: $12.00

CHANGE OF ADDRESS: Second class mail is seldom forwarded so be certain to let us know of your new address at least three weeks in advance.

ADVERTISING: Full page: $40, Half page: $25, Centerspread: $90. Write for further details. Deadline is the 20th of the second month prior to the cover date. [Deadline for Issue174 is Sept. 20.]

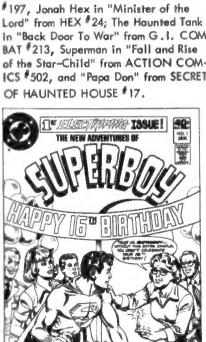
WHOLESALE ORDERS: Worldwide distribution of TCR is handled by New Media/Irjax Distributors, #H4 1675 Starkey Road, Largo, FL 33540. Toll-free number: (800) 237-5991. Contact them for all pertinent information.

Address all correspondence and subscription orders to: STREET ENTERPRISES, P.O. Box 255, Menomonee Falls, WI 53051. Canadian and foreign checks not accepted.

THE COMIC READER [USPS No. 474-630] is published monthly by Street Enterprises, N92 W17420 Appleton Avenue, Menomonee Falls, WI 53051. Phone: (414)251-6933. Printed by Shinners Publications, Inc. Entire contents, except where otherwise noted are © 1979 by Street Enterprises. Second class postage paid at Menomonee Falls, Wisconsin. Unsolicited material should be accompanied by return postage.

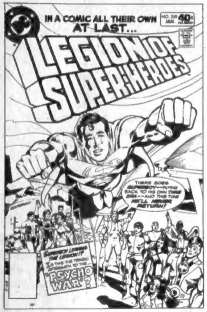
MEN OF WAR will be slightly altered in format when Len Wein takes over as editor with #28. The lead-feature will then be called GRAVE-DIGGER'S GUERRILLAS, as Ulysses Hazard leads a troup called Force 13 (not to be confused with ALL-OUT WAR's Force 3) featuring twelve new characters created by Wein and Jack C. Harris.

THE BEST OF DC #5, which features the best stories published in 1979 as chosen by DC's editors, has had its contents announced. Superman and Sgt. Rock in "Miracle Man of Easy Company" from DC COMICS PRESENTS #10, Deadman in "Never Say Die" from ADVENTURE COMICS #466, Superboy in "Shadow of Jor-El" from SUPERMAN FAMILY #196, Batman in "Curse Of Crime Alley" from DETECTIVE #483, Clark Kent in "Clark Kent's Mynah Dilemma" from SUPERMAN FAMILY #197, Jonah Hex in "Minister of the Lord" from HEX #24; The Haunted Tank in "Back Door To War" from G.I. COMBAT #213, Superman in "Fall and Rise of the Star-Child" from ACTION COMICS #502, and "Papa Don" from SECRETS OF HAUNTED HOUSE #17.



The LEGION OF SUPER-HEROES book has a new "permanent" penciller: Jim Janes. His first issue will be #263 which features a story involving the Legionnaire's parents. In the meantime, Joe Staton and John Calnan did #260, Ric Estrada and Calnan did #261, and Jim Sherman will pencil and ink #262. Gerry Conway writes them all.

Frank McLaughlin has replaced Dick Giordano as inker of Joe Staton's pencils on GREEN LANTERN as of


IN A COMIC ALL THEIR OWN AT LAST...
LEGION OF SUPER-HEROES
THE DEATH OF SUPERBOY!
THE LEGION VS. THE INVISIBLE HANDS!
THE LEGION VS. THE MYSTERY MONSTER!
THE LEGION VS. THE ROGUE WARS!
© 1979, DC COMICS INC.

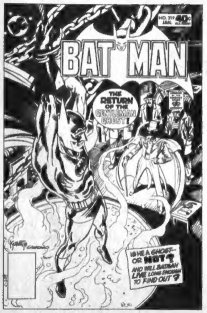
#124. And #127 will feature a caver done by English fan-favorite Brian Bolland, who does the JUDGE DREDD strip in 2000 A.D.

That ADAM STRANGE strip done so long ago by Jack C. Harris and Jim Sherman for the eighth issue of STAR HUNTERS, will appear finally in WORLD'S FINEST #263. The AQUA-MAN strip will be replacing BLACK LIGHTNING in the WORLD'S FINEST line-up, with the latter moving over to DETECTIVE COMICS.

The next two covers of HOUSE OF MYSTERY will be by Steve Ditko (#277) and Joe Orlando (#278).

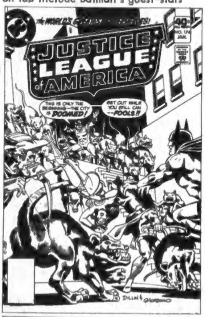
They're finally going to do it -- explain who the Super Sons are, where they are and their relation to the current, Earth One Superman and Batman. It will be an installment of the SUPER-MAN & BATMAN strip in WORLD'S FINEST.

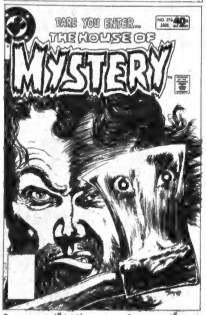
Two issues of DC COMICS PRE-


BAT MAN
THE RETURN OF THE CRIMSON AVENGER!
HAVE A GHOUL-OR BUY A BOOK!
AND WILL BATMAN AND COMMISSIONER GORDON HAVE TO FIND OUT?
© 1979, DC COMICS INC.

SENTS will be switched with each other in order to keep things on schedule. The Batgirl and Green Arrow issues will appear in #19 and #20 instead of the other way around. Frank Chiaramonte will ink Joe Staton's pencils on the former story. #21, which features The Elongated Man as Superman's guest-star, will also be pencilled by Staton. Future team-ups will guest-star Doctor Fate and Captain Comet.

BRAVE AND THE BOLD team-ups on tap include Batman's guest-stars





Supergirl (#160), Adam Strange (#161) and Sgt. Rock (#162).

Ken Landgraf and Dave Simons have done the HAWKMAN strip for WORLD'S FINEST #262.

Michael Golden and Trevor Von Eeden are each doing stories for TIME WARP.

An ELONGATED MAN story by Mike W. Barr, Ed Barretto and Joe Giella appears in DETECTIVE COMICS #488.

The third TIME WARP features work by Steve Ditko, Don Newton, Steve Mitchell, George Kashdan, Dick Giordano, Denny O'Neil, Dan Adkins, David Allikas, Mike W. Barr, Ed Barretto, Scott Edelman, J.M. DeMatteis, Tom Sutton, and the Redondo Studio.

DC has joined with Excalibur Enterprises in a publishing venture involving the collection of various strips into "complete" volumes. The first such project features MANHUNTER, THE COMPLETE SAGA and features the seven episodes printed in DETECTIVE plus new material by Archie Goodwin and Walt Simonson. The second collection is SHADE THE CHANGING MAN: THE COMPLETE ADVENTURES, which features all eight published adventures plus the unpublished ninth issue. Each volume will be 8 1/2 x 5 1/2" and will be in black and white. MANHUNTER is scheduled to appear November 1st, SHADE November 15th. Additional information from: Excalibur Enterprises, 507 Fifth Avenue, New York, NY 10017.

Scarf Press (58 East 83rd Street, NY, NY 10028) is releasing a 224 page $9.95 paperback, THE COMIC-BOOK BIBLE, which reprints the material from the mid '40s DC bible comics.

Warren will issue filmbooks for ALIEN and METEOR in November.

CREEPY No. 113, December. This is an all-Berni Wrightson issue featuring these reprints: "Muck Monster," "Pepper Lake Monster," and "Cool Air," which Wrightson wrote; "Laughing Mad," "Clarice" and "Country Pie," written by Bruce Jones (the last mentioned story is partially pencilled by Carmine Infantino); and "Martian Saga," scripted by Nicola Cuti. The cover is a reprint by Wrightson. [10/2]

VAMPIRELLA No. 93, December. Featured in this issue are "God Of Blood" by Flaxman Loew and Jose Gonzalez; "Betrothed Of The Sun God" by Loew and Gonzalez; "Second Childhood" by Jones and Ramon Torrents; "Yellow Heat" by Jones and Russ Heath; and "Harry" by Jeff Jones. They're all reprints. Gonzalez and Kim McQuaite did the cover. [10/2]

EERIE No. 107, December. [10/2]

1984 No. 10, December. [10/16]

Marvel News

Marvel has finally scheduled KING CONAN, the 75¢, 48 page quarterly, for December. There had been some question about Roy Thomas's availability on the regular-size book and there was the theory that the already-completed material for the giant could be slipped into the monthly in an emergency. Apparently, this is no longer the case.

MARVEL SUPER SPECIAL #15 will NOT be the ROLLING STONES issue after all. Instead, #15 will be delayed to December and will contain STAR TREK -- THE MOTION PICTURE.

Lynn Graham has been named editor of the black and white books: MARVEL PREVIEW, HOWARD THE DUCK and TOMB OF DRACULA, plus THE HULK!, to give Rick Marschall more time on the EPIC ILLUSTRATED and MARVEL SUPER SPECIAL projects. Ralph Macchio will continue to function as assistant editor to both Marschall and Graham.

Because of this, Marv Wolfman will be leaving TOMB OF DRACULA magazine with the third issue, as he prefered not to work with another editor. No regular writer is yet set, although Roger McKenzie is working on some stories.

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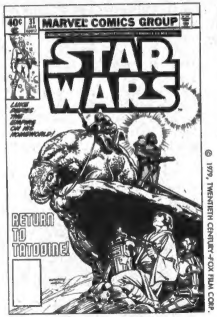
As of September 10th, Roger Stern relinquished his editorial position to go freelance. Jim Salicrup will take over his editorial duties.

Due to contractual difficulties, namely the character's separate licensing agreement in at least one South American country which prevented SHOGUN WARRIORS from being sold there, Dangard Ace will be removed from SHOGUN WARRIORS and replaced by another, unencumbered robot.



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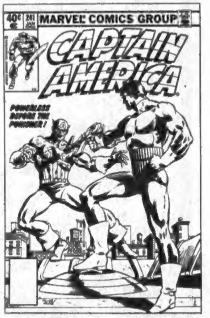
Al Williamson will be drawing the Marvel adaptation of THE EMPIRE STRIKES BACK for MARVEL SUPER SPECIAL.

Two all-new MARVEL TREASURY EDITIONs are in the works to tie-in with the 1980 winter and summer Olympics. The first will star Spider-Man and The Hulk vs. Kala and the Mole Man. The second will star ALL (ahem!) the Marvel super-heroes as pawns of the Grandmaster. The masochist writing it is Bill Mantlo, with plotting assistance from Mark Gruenwald and Steven Grant. Herb Trimpe will draw the first, the second is unset.



As usual, most of the annuals scheduled this year have been delayed. The THOR and INCREDIBLE HULK Annuals did appear in August. The FANTASTIC FOUR ANNUAL will appear in October, STAR WARS and X-MEN will show up in November. Indefinitely delayed -- which means only that we don't know exactly when they'll appear -- are THE MICRONAUTS, CONAN and MARVEL TEAM-UP Annuals.

Since work has had to be done in a hurry to get it done in time for the release of the movie, Klaus Janson's new position as regular inker of the STAR TREK comic has prevented from completing the inks on DAREDEVIL #163, which guest stars the Hulk. Joe Rubinstein has stepped in to finish up for him.

Steve Ditko is pencilling an inventory issue for THE INCREDIBLE HULK which he will ink. Jack Abel is also pencilling one, but someone else will ink it.

Mike Golden will not be returning to draw THE MICRONAUTS. After Howard Chaykin's stint, Steve Ditko will do an issue and then Pat Broderick will take over as regular penciller. Golden will, however, continue to do the covers.

After the previously announced WHAT IF? stories, the book will alter its format somewhat as each issue will have a couple of stories. The cover feature will rotate amongst Spider-Man, Fantastic Four, Hulk, Thor, The Avengers, and occasionally, Conan. The back-up feature can then be devoted to more obscure characters. Mark Gruenwald and Roy Thomas have discussed the possibility of a Thor meets Conan story.

There will be a crossover between THE SPECTACULAR SPIDER-MAN #42 and FANTASTIC FOUR #218, provoked by The Frightful Four.

Beginning with this month's issue, FUN AND GAMES MAGAZINE will carry advertising.

Rich Buckler is now pencilling and inking THE INCREDIBLE HULK strip.

And that SPECIAL EDITION featuring SPIDER-MAN and THE HULK has appeared in at least one Sunday newspaper, the Columbus Dispatch for the last Sunday in August. It's a 16 page comic with a 12 page story plus covers, and it's going to be one of the rarer Marvel collectibles, as Mark Hanerfeld, former TCR publisher, has bought all unused copies from the paper and will have them for sale at various conventions over the next year.

TCR Mailboat

BILL KUNKEL, Four Star Media, 8530 121st Street, Kew Gardens, NY 11415: Saw your reference to the RICHIE RICH strip and thought I'd fill you in. I've been freelancing over at Harvey for about six months now, and I was given a shot at RICHIE RICH and his entourage of characters because Lenny Herman was beginning to script the newspaper strip and, as a result, would be too busy to keep up his output for the books (all 32 of them -- at least it USED to be that number, there may be more now -- I sometimes think that everytime someone thinks of a new synonym for "money" they give RR a new monthly). I assume it's drawn by Warren Kremmer, who does the covers, and who, along with Ernie Colon, does all the Big Things in the G&W building.

Actually, I was amazed to discover that I enjoy writing Richie Rich more than any character I ever wrote in comics (including Lois Lane, Clark Kent, Dr. Strange, DD and Spider-Man) -- with the exception of Vigilante. This is almost certainly due to the fact that I have now come to think of him as "my" character. Lenny gives me great freedom with Richie, believe it or not, and the simple innocence of the strip appeals to my childlike mind, I guess. Also, the people up there, guys like Ernie and Lenny and Howard Bender and Sid Jacobsen, are really nice people -- infinitely easier to work with than the likes of Murray Boltinoff, say.

"Four Star Media," by the way, is a writer's studio of which I am a founding member -- one of the four 'n'. We contract for work doing everything from ad supplements to comic books to sports magazines to whatever looks interesting and/or pays well (one of the best regular gigs is as a columnist -- "Arcade Alley" -- for VIDEO Magazine, as it involves reviewing electronic video games, i.e., getting new toys to test and play with every other month!

Any info you may need, therefore, regarding the video world (VCRs, videodiscs, etc.) or the Universe of one Richard Rich, jes' whistle...

DENIS McFARLING, Kansas City, MO: White Cat and I were hitching back from the Big Apple after the Seulingcon we stopped at a truck stop to ah... rest, and while I was waiting for Cat to finish resting, I perused the various wall decorations, ads and such. I saw one of a cartoon nature, and on closer examination I was surprised to find it was drawn by Chuck Fiala and contained a huge cat ripping the top off a semi with what appeared to be Bullet Crow's fea-thered friend [Coronary Canary] flapping about. Quite a surprise! When Cat

came upon the scene I said, "Take a look at this!" and then we started jumping up and down and exclaiming, "No, it can't be! That's amazing!" while assorted truckers and truck stop personnel gave us odd looks and muttered about crazed hippies. So when we returned to K.C. I drew the above cartoon as my reaction and thought Chuck might find it amusing. So pass it on, will ya?

Gold Key News

Some of the most universally unrecognized artists working on comics in these days of almost fully-credited comic book work, are the funny animal artists that draw the licensed characters in the Gold Key line-up. Here are some of the current artists' assignments just to give a little recognition:

THE PINK PANTHER: no longer being drawn by Warren Tufts, it is currently alternating between Joe Messerli and Pete Alvarado.
BUGS BUNNY: Tom McKimson.
LOONEY TUNES: Lee Holley.
PORKY PIG: Tom McKimson and Lee Holley (separate stories).
BEEP BEEP, THE ROAD RUNNER: Tom McKimson alternating with Jack Manning.
THE BEAGLE BOYS VS. UNCLE SCROOGE: Jack Manning and Pete Alvarado.
SUPER GOOF: Kay Wright.
DAISY AND DONALD: Bob Gregory.
DAFFY DUCK: Joe Messerli.
WOODY WOODPECKER: Joe Messerli.

These are the books being edited on the west coast. Others (such as YOSEMITE SAM and TWEETY AND SYLVESTER) are handled through the New York office, and are done by other artists, equally lacking in recognition. Many current Gold Keys are reprints. The TOM AND JERRY stories currently being reprinted, for example, are by Harvey Eisenberg.

There has been some question amongst the readership if all the Whitman limpbound editions of paperbound reprints of Gold Key comics have appeared. We've picked up two this month: a $1.00 collection of RIPLEY'S BELIEVE IT OR NOT TRUE GHOST STORIES, and QUESTAR, which reprints various stories from 1976's STARSTREAM specials. The only thing we have to go by are the serial numbers on the books themselves, and we have these:

11185 - STAR TREK: THE ENTERPRISE LOGS Volume One
11186 -
11187 - STAR TREK: THE ENTERPRISE LOGS Volume Two
11188 - STAR TREK: THE ENTERPRISE LOGS Volume Three
11189 - STAR TREK Volume Four
11190 - WALT DISNEY CHRISTMAS
11191 - MICKEY MOUSE CLUB SPECIAL
11192 - UFO ENCOUNTERS
11193 - LASSIE
11194 -
11195 -
11196 -
11197 - QUESTAR
[All of the above cost $1.95]
11401 - RIPLEY'S BELIEVE IT OR NOT TRUE GHOST STORIES
11402 -
11403 -
11404 - UFO ENCOUNTERS
11405 - UFO MYSTERIES
[The above cost $1.00 each]

The only one we announced that has yet to appear is the SUPERMAN edition. Since the above volumes didn't necessarily appear in the order of their listing, we may assume that the missing numbers may yet appear.

Coming Comics

BEEP BEEP, THE ROAD RUNNER No. 86, December. New stories. [10/4]

BUGS BUNNY No. 215, December. New stories. [10/4]

DAFFY DUCK No. 126, December. New stories. [10/4]

Walt Disney DONALD DUCK No. 214, December. New stories. [10/4]

Walt Disney HUEY, DEWEY AND LOUIE No. 60, December. New stories. [10/4]

Walt Disney MICKEY MOUSE No. 202, December. Reprints. [10/4]

THE PINK PANTHER No. 71, December. New stories. [10/4]

Walt Disney UNCLE SCROOGE No. 171, December. Carl Barks reprints. [10/4]

Walt Disney THE BEAGLE BOYS VS. UNCLE SCROOGE No. 10, December. New stories. [10/11]

BUCK ROGERS No. 5, December.

Mike Tiefenbacher/W141 N5434 Van Buren Dr./
Menomonee Falls/Wisconsin/53051

Before we did THE COMIC READER, Jerry and I published the Menomonee Falls GAZETTE. Over its six year existence, I received part of my pay in back issues, and I've carefully horded a bunch of them in the hopes that someone, someday, may wish to make all that work worth my while. I have the following GAZETTEs available -- but only for TRADE. I am not interested in cash for these (unless someone wants to come up with several hundred bucks...), so please don't ask. If you don't have any of these comics I need, and you really need some of the GAZETTEs, buy the books I need and trade them to me. Simple? I will put PRICE GUIDE prices in trade, so if you find the comics somewhere for less than book you'll come out ahead.

I have two complete, mint, unread sets of the first two volumes of the GAZETTE, including the long out of print #1, plus other rare issues such as #24, 25, 41 and 42. This includes the only four-color issue we printed, #100. 2348 pages, or about 13,800 strips. These sets will not be broken up. Value: $325.00. (#1-104)

I have one other set which is missing #1 and #25, and has been exposed to air, which means that the 12 newsprint issues are not as white as they originally were. I value this set at $275.00, and I will break it up if no one wants the complete set.

I will trade the following GAZETTEs at the named prices:
$10.00 each: #24, 41, 42, 45
$7.50 each: #6, 15,49, 76, and 95
$5.00 each: #39, 100
$4.00 each: #3, 6, 8, 12, 23, 29, 37, 40, 43, 44, 46, 51, 56, and 97
$2.50 each: 2, 5, 7, 9, 11, 13, 14, 16-20, 22, 26, 28, 31-35, 38, 47, 48, 50, 52-55, 59, 63-67, 70, 71, 74-76, 86, 89, 96
$1.00 each: #27, 30, 36, 57, 58, 60-62, 68, 69, 98, 99, 101-104
$.50 each: 72, 73, 78-85, 87, 88, 90-94

I will ship all issues via UPS. Please enclose a self-addressed stamped envelope so that I can inform you whether we can work a trade or not.

I will trade for the following issues, according to condition, at PRICE GUIDE values:
WANT LIST

DC
ACTION COMICS #1-102, 104-119, 121, 123-139, 141, 143, 145, 147-156, 158, 160-184, 186-196, 198, 199, 201-206, 209-216, 219-229, 231, 234, 235, 237, 238, 240-245, 247, 249, 251, 253
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JIMMY WAKELY #1, 3-13, 15-17
LEADING COMICS #1-14
THE LEGENDS OF DANIEL BOONE #3
THE MANY LOVES OF DOBIE GILLIS #1-26
MR. DISTRICT ATTORNEY #1, 2, 5-7, 9, 10, 15, 19, 21, 22, 24, 25, 27, 29-31, 33, 34, 37-40, 43, 46, 49, 50, 61
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MOVIE COMICS #1-6
MY GREATEST ADVENTURE #2-5, 7, 8, 10, 12, 14, 19, 27
MYSTERY IN SPACE #1-11, 14, 16-19, 21, 23, 25, 26, 28, 50, 53-55
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OUR ARMY AT WAR #1, 3, 4, 12, 13, 17, 19, 23, 29, 30, 42, 50, 60, 61, 68, 81, 89, 102
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SECRETS OF HAUNTED HOUSE #9
SENSATION COMICS #1-40, 42-48, 50-77, 79, 80, 83-106 SENSATION MYSTERY #113-115
SERGEANT BILKO #1, 5-18
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WONDER WOMAN #1-30, 32, 35-74, 76-100
WORLD'S FINEST COMICS #12-14, 16-52, 54-56, 58-62, 64, 67-73, 75-85, 89, 90, 92-94

I'm also interested in the DC humor and romance titles; write if you have a whole bunch of them.

Marvel
AMAZING ADVENTURES #1-5 [Original]
AMAZING ADULT FANTASY #7-12, 14
AMAZING FANTASY #15
THE AMAZING SPIDER-MAN #1, 4, 8, 10, 11, 14
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THE OUTLAW KID #1-7, 9-12, 14, 15, 18, 19 [Original]; 23 [2nd series]
RAWHIDE KID #1-7, 9-14, 16, 17, 19-24, 26, 27, 32, 121, 127, 133, 150
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SPIDEY SUPER STORIES #25

STAR WARS Reprint #4-6
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STRANGE TALES ANNUAL #1
TALES OF SUSPENSE #1-5, 7, 8, 10, 11, 13, 15, 21, 23, 26, 28, 30, 39, 43, 46, 53
TALES TO ASTONISH #1-5, 8, 11-14, 17, 18, 24, 27, 45
TWO-GUN KID #2-27, 29-41, 43, 45-49, 51, 57
WESTERN GUNFIGHTERS #20, 21, 23, 24, 27 [Original]; 31 [2nd series]
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THE X-MEN #1
Atlas [Marvel]
ALL WESTERN WINNERS #2-4
ANNIE OAKLEY #7-9, 11
APACHE KID #1-11, 13-18
ARIZONA KID #1-6
ARROWHEAD #3, 4
ASTONISHING #3-42, 45-50, 52-60, 62, 63
BEST WESTERN #38, 59
BILLY BUCKSKIN WESTERN #1-3
THE BLACK KNIGHT #1, 2, 4
BLACK RIDER #8-20, 22-27; RIDES AGAIN #1
BLONDE PHANTOM #12-22
BUNK #1
CAPTAIN AMERICA #1-78 [Original]
CASEY, CRIME PHOTOGRAPHER #1, 2, 4
COWBOY ACTION #5-11
CRAZY #1-7
FRONTIER WESTERN #1-3, 5-10
THE GUNHAWK #12-18
GUNSMOKE WESTERN #32-36, 38-48, 52, 55, 57, 59, 61
THE HUMAN TORCH #2-5, 5-38
JANN OF THE JANGLE #8, 9, 11, 13, 15-17
JUNGLE ACTION #1-6
JUNGLE TALES #1-7
KID SLADE, GUNFIGHTER #5, 7, 8
LORNA, THE JUNGLE GIRL #1-26
MARVEL BOY #1, 2
MARVEL MYSTERY COMICS #1-87, 89-92
MARVEL TALES #93-100, 102-120, 122-127, 129-134, 136, 137, 140, 142, 144-147, 149-152, 154, 159
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NAMORA #1-3
OUTLAW FIGHTERS #1-5
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POWERHOUSE PEPPER #1-4
QUICK-TRIGGER WESTERN #12, 13, 15, 17
RED WARRIOR #1-6
RINGO KID #1, 3, 5-11, 13, 15-20
ROT #1, 3-6
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SIX-GUN WESTERN #2, 3
SNAFU #1-3
SPACE SQUADRON #1, 4, 5
SPEED CARTER, SPACEMAN #5, 6
SUB-MARINER COMICS #1-30, 32-42
SUN GIRL #1-3
TEXAS KID #1-8, 10
TRUE WESTERN #1, 2
TWO-GUN WESTERN #6-12; 4-10
USA COMICS #1-17
VENUS #2-18
WESTERN KID #1-10, 13-15, 17
WESTERN TALES OF THE BLACK RIDER #28-31
WESTERN WINNERS #5, 7
WILD #1-3, 5
WILD WESTERN #1-15, 17-23, 25m26, 28-40, 42-50, 52, 54-57
THE WITNESS #1
YELLOW CLAW #1-4
YOUNG ALLIES #1-20
YOUNG MEN #4-7, 9-11, 14, 16, 18, 19, 21-27

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CAPTAIN MARVEL JR. #1-24, 26-35, 37-68, 70-115, 117-119
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DOLL MAN #1-29, 32, 33, 35-38, 40, 42, 43-47

Also many Atlas war, mystery, western, crime, super-hero, and adventure titles needed; other Fawcett, Quality or EC wanted. I'm also interested in Dell adventure and western titles. I'll consider virtually anything of value you may have.

The first issue made up of all-new material. [10/11]

LOONEY TUNES No. 29, December. New stories. [10/11]

TOM AND JERRY No. 325, December. Reprints. [10/11]

TWEETY AND SYLVESTER No. 100, December. New stories. [10/11]

WALT DISNEY'S COMICS AND STORIES No. 471, December. Half new, half reprints. [10/11]

WALTER LANTZ WOODY WOODPECKER No. 185, December. New stories. [10/11]

BATTLE OF THE PLANETS No. 4, December. New stories. [10/25]

BEETLE BAILEY No. 130, December. New stories. [10/25]

BULLWINKLE AND ROCKY No. 24, December. Reprints. [10/25]

GIFTS FOR ALL AGES. A 32 page advertising supplement (?). [10/25]

POPEYE THE SAILOR No. 153, December. Reprints. [10/25]

Walt Disney SUPER GOOF No. 56, December. Reprints. [10/25]

UFO AND OUTER SPACE No. 24, December. New stories. [10/25]

Walt Disney WINNIE-THE-POOH No. 16, December. New stories. [10/25]

Comely Comics News

Just after we went to press last month, we received CAPTAIN CANUCK #4, published finally, after a delay of a few years. Comely Comics has been purchased by CKR Productions Ltd. (7003F 5 Street SE Calgary, Alberta, Canada T2H 2G2), and the printing is now handled by World Color Press of Sparta, so the comic resembles American comics more than previously. The cover price is 50c, but there are 27 pages of story -- and the color separations are beautifully done in process color from acetate overlays, which allows quite a bit more freedom than the standard four color process most comics companies use (as we do). The publishing schedule is listed as six times a year, plus a 95c, sixty-eight page giant annual.

#4's letter column indicates that the title will be changed to PLANET EARTH 1994, although the news release accompanying the issue implies that the above will simply be added to the CAPTAIN CANUCK logo. We'll see.

CAPTAIN CANUCK No. 4, July-August. Captain Canuck stars in "Behind The Mask" by Richard Comely, George Freeman and Jean Claude St. Aubin, and the back-up is Catman in "The Origin Story" by Comely, Freeman and St. Aubin. [Out now]

Comic Strip Circus

Since Mike corrected the errors he spotted in the EDITOR AND PUBLISHER list of syndicated strips that ran as my column last month, I feel an obligation to follow his example and correct the few errors he missed (or made):

AIR HAWK (S) is still being drawn unsigned by Keith Chatto.

ARCHIE is drawn by Dan DeCarlo (d) and Stan Goldberg (S).

BOOMER is by BILL Brown and Mel Casson

BUGS BUNNY (d/S) is by Al Stofel and Roger Armstrong, artist Ralph Heimdall having retired in '78. Armstrong has done much humorous comic book art, including BUGS BUNNY, PORKY PIG, etc. and quite a bit of strip work, including being the final artist on ELLA CINDERS and NAPOLEON, as well as the first artist on the BUGS BUNNY strip in 1943.

BUZ SAWYER is by Edwin Granberry and Henry Schlensker, Roy Crane's two longtime assistants.

DR. KILDARE is by Jerry Bronfeld and Ken Bald, as you told me, Mike. Unless you have newer information. Jerry Capp wrote BEN CASEY. Bronfeld followed Capp on CASEY, then followed Elliott Caplin, Capp's brother, on KILDARE.

DONALD DUCK is no longer drawn by Frank Gundeen, unless his style has changed a lot. Does anyone know who is now drawing the strip?

DONDI is by Irwin Hasen and written by Bob Oksner.

ENCYCLOPEDIA BROWN is by Donald J. Sobol and Frank Bolle, unless you know something that I don't. [Nope. Typo. MT]

FERDYNAND is by Al Plastino (Remember his SUPERMAN comic book work?) who signs it Al Mik and took over the strip late in 1970 upon Henning Dahl Mikkelson's death.

FLASH GORDON is officially by Dan Barry and Bob Fujitani, as Barry follows the new trend in letting his long-time assistant (ghost) co-sign it.

HENRY is now by Jack Tippit (d) and Don Trachte (S), Tippit having followed John Liney on the daily this summer. Liney, like Trachte, goes back to the '40s on HENRY, when they assisted creator Carl Anderson on the strip. Tippit continues doing the cartoon panel AMY for RTS.

THE INCREDIBLE HULK is now officially by Stan Lee and Rich Buckler, with one of the Neal Adams-influenced inkers having recently replaced Joe Sinnott as inker.

MARK TRAIL is by Ed Dodd and Jack Elrod officially. Tom Hill, Jr., the fine animal artist who worked on the strip from almost the beginning, died July 23, 1978 at the age of 56. Elrod, who has worked on MARK TRAIL since 1950, continues doing his strip, THE RYATTS.

REX MORGAN, M.D. is by Dr. Nicholas Dallis, Marvin Bradley and Frank Edgerton officially, with Andre LeBlanc ghosting the strip for both the artists, not just Bradley.

DISNEY'S TREASURY OF CLASSIC TALES is drawn by Richard "Sparky" Moore, John Ushler not having worked on the strip in years. Is Ushler still alive? [My source for a lot of these ghost names was Jerry Robinson's THE COMICS: AN ILLUSTRATED HISTORY OF COMIC BOOK ART, which is five years old. Combine that with my failing memory, and you can see where I fell short in the listings. MT]

One of the biggest changes I noted in the strip listings is the absence of THE CAPTAIN AND THE KIDS. 1968 saw the death of Rudolph Dirks, creator of THE KATZENJAMMER KIDS in 1897, who quit in 1912 and in 1913 won the right in court to do his own version of the strip under a new title with the Hearst Corporation retaining the right to continue the original strip. For many years both versions of Hans and Fritz's adventures were very successful. Following World War II, both strips declined in popularity. Following Dirks' death, United Features told his son John, who'd

Dear Friends,

It's difficult to write this letter. In all our years (10) of San Diego Comic-Cons, we've existed without having to borrow money from any outside source. This was not only policy, but also a point of pride.

This year's 10th Anniversary Comic-Con was indeed a happy, successful event. We moved to the larger Convention Center, and the attendance was brisk. The programs were new and varied, including actual artists' workshops. Everything was going well until the last day. Then something happened that put a sad finish to this year's Con.

On Sunday night, as we had been doing for years, the cash and checks were taken away from the premises and secured. But evidently we were being watched and followed. Thieves broke into the home of Vice-President Rich Butner, ransacked his room, and found the money. In all, approximately $6000 in cash and $6000 in checks were stolen. Fortunately no one was home at the time of the break-in; people have been killed for less money. We are all in a state of shock.

How do we pay our bills?

The hotel and Convention Center are waiting for us to settle up, and our funds remaining are just not enough to cover.

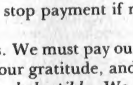
As soon as the news went out, there were many kind phone calls from friends expressing a desire to help. But we just don't know what to do. A whole year's work has been wiped out. The detectives say there is little chance of recovery.

One thing *you* can do: if you attended our Con and wrote checks to the Convention, please write and tell us. We can check them out and have you stop payment if necessary.

Now comes the hard part... We are asking for cash donations. We must pay our bills as soon as possible. So if you want to help, please be advised of our gratitude, and note that any donation to rebuild the San Diego Comic-Con is *tax deductible*. We are a non-profit corporation. No amount is too small; but anybody donating $2.50 or more will be sent a Souvenir Book from this year's Convention.

We thank you.

Sincerely,



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been ghosting the strip for his father since 1956, they'd continue the strip one more year "for old times' sake." Yet John Dirks' crisp artwork and highly imaginative writing, often featuring continuing humorous adventures, enabled THE CAPTAIN AND THE KIDS to keep going until the end of 1978. There is deep regret at the passing of the third oldest comic strip as of this decade.

Walter Berndt, creator of SMITTY, died August 13, 1979. Born November 22, 1899, he dropped out of high school at the age of 16 to take an office boy job in the art department of the New York JOURNAL. Berndt learned art in that job under the tutelage of such greats as George Herriman, Winsor McKay and Milt Gross, and was soon doing occassional artwork for the paper. In 1916 he took over the panel AND THEN THE FUN BEGAN from Milt Gross. In 1922 Berndt created his first strip, THAT'S DIFFERENT, which ran for a little over a year. 1922 saw the debut of Berndt's most famous creation, BILL THE OFFICE BOY, for the New York WORLD. Unfortunately, Berndt was fired after a few weeks for insubordination. Never fazed, the cartoonist took his strip to the New York NEWS where publisher Captain Joseph Patterson renamed the hero Augustus Smith and the strip SMITTY. SMITTY made its debut on the cartoonist's birthday, November 22, 1922. The strip had both humor and soap opera, like most Chicago Tribune-New York News Syndicate strips of the '20s following the lead of THE GUMPS, but it remained a nice, gentle strip like its characters Smitty, his boss Mr. Bailey, his parents, and his little brother Herby, who was promoted to stardom in the companion strip to the Sunday page. An interesting note is that while Smitty grew to manhood, eventually marrying Mr. Bailey's secretary Ginny, Herby stayed the same age. The strip died in the Great Tribune-News Syndicate Purge of 1973, but it remains a warm memory to many readers who enjoyed Walter Berndt's endearing strip.

The STAR HAWKS strip went to single-tier format (in other words, to normal strip format) with the July 30th episode. The reason given was that too many papers were dropping it because it took up so much room. Ironically, the reason NEA gave for doing a two-tiered strip was to give the papers more story per daily, something, it turns out, they didn't want.

The September 10th episode of STAR WARS began a new story written by Steve Gerber, with Russ Manning illustrating and editing. A Roy Thomas story will follow Gerber's.

Just for the record, the final TARZAN Sunday by Russ Manning and Mike Royer appeared June 24, 1979. When Royer left Manning's employ, Manning decided not to continue the strip with new assistant/inker Rick Hoberg. The final TARZAN written by Archie Goodwin and drawn by Gil Kane appeared July 1, 1979. Did you know that both Kane and Goodwin studied art under famed TARZAN strip artist Burne Hogarth?

– Jacob Moraine

More additions to the list of syndicated features:
BUGS BUNNY – Both Roger Armstrong and Al Stoffel are slated to be replaced in the next few months.
DONALD DUCK – Greg Crosby (writer) and Frank Smith (artist) replaced Frank Grundeen some time ago.
MICKEY MOUSE – Roman Arambula draws the daily, with Manuel Gonzales and others drawing the Sunday.
SCAMP – Roger Armstrong has been drawing this for some time, replacing Sparky Moore.
WINNIE THE POOH – Sparky Moore, alternating with Willie Ito, artists.
YOGI BEAR – Gene Hazleton.
THE FLINTSTONES – Gene Hazleton.
Also, GERIATRIX, a weekly panel, is done by Lyle Swigart and Paul Norris.

Star☆Reach News

Because of falling sales of back issues, Mike Friedrich has found it impossible to continue STAR*REACH and IMAGINE in comic book format. The final issue of STAR*REACH in comic format will be #18. Friedrich will henceforth be in the business of publishing books.

The first is STAR*REACH'S GREATEST HITS, an 8 1/2 x 11", 120 page, square-bound book featuring a new cover by Frank Brunner starring Elric, which is the lead feature. "Elric of Melnibone" is by Michael Moorcock and Brunner, a brand new and complete story in color. Also included will be stories from STAR*REACH by Howard Chaykin, Two Man Horse, Dave Sim and Fabio Gasbarri, Lee Marrs, Michael Gilbert, and Steve Englehart and Mike Vosburg. The retail price is $6.95 and it will be available through most local comics outlets. Individual copies are available for $8.00 postpaid from Star* Reach (P.O. Box 2328, Berkeley, CA 94702). The book is expected to be printed and available in November.

STAR*REACH #19 will be in the form of a trade paperback and is due for release early in 1980 with all original material. Definite for #19 are stories by Chris Claremont (story), John Byrne (pencils), and Dick Giordano (inks) and Mike Friedrich (story) and Mike Vosburg (art). The third story will be by Len Wein (story) and Frank Miller (art). The price will be between $6.00-$7.00, depending on printing costs. The new STAR*REACH will be semiannual, with #20 out in the summer of '80. #20 will be something special: Steve Englehart and Marshall Rogers will team-up to present an all-new BATMAN story. Star*Reach is leasing the rights for the character from DC and Englehart promises a story that will be "the definitive Batman."

Negotiations to continue the IMAGINE comic book title with another publishing outfit are going on, but nothing definite has been decided.

STAR*REACH No. 18, 1979. This issue features "Stark's Quest" by Lee Marrs which concludes the four-part story; "Crashing" by Steven Grant and Masaichi Mukaide; and "The Soldier Who..." by Mukaide by himself. The cover is by Lee Marrs. [10/1]

Archie Coming Attractions

ARCHIE'S JOKEBOOK No. 263, December. [9/25]

ARCHIE'S PALS 'N' GALS No. 137, December. [9/25]

BETTY AND VERONICA No. 288, December. [9/25]

PEP No. 356, December. [9/25]

ARCHIE No. 287, December. [10/2]

ARCHIE AND ME No. 115, December. [10/2]

JUGHEAD No. 295, December. [10/2]

LAUGH No. 345, December. [10/2]

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LITTLE ARCHIE No. 149, December. [10/2]

ARCHIE COMICS DIGEST No. 39, December. 128 pages. [10/9]

BETTY AND ME No. 107, December. [10/9]

LIFE WITH ARCHIE No. 210, December. [10/9]

REGGIE AND ME No. 119, December. [10/9]

SABRINA THE TEEN-AGE WITCH No. 57, December. [10/9]

ARCHIE AT RIVERDALE HIGH No. 68, December. [10/16]

ARCHIE'S TV LAUGH-OUT No. 72, December. [10/16]

EVERYTHING'S ARCHIE No. 80, December. [10/16]

JUGHEAD JONES COMICS DIGEST No. 11, December. [10/16]

Media Review

SUPERMAN II is finally in production with the whole cast and new director in one place at one time, trying to fill in the 50% of the film now needed due to script revisions. First, Christopher Reeve demanded some, apparently having to do with the elimination of any questionable romantic interludes between Superman and Lois, and then the Salkinds decided that they would rather not give Marlon Brando the percentage of the gross he received for part one, and have eliminated him completely from the movie. Since they figure they have a pre-sold product, they don't need to pay Brando a couple of million to make cameo appearances. Therefore, Susannah York's role as Lara will be broadened to fill the gap. By the way, SUPERMAN THE MOVIE is now Warner Bros.' all-time highest grossing film in its original release... Casting on FLASH GORDON has been completed, and one major change has already occured. Dale Arden will be portrayed by Melody Anderson rather than Dayle Haddon. Sam J. Jones will be Flash and he garnered headlines in August by being attacked by ruffians in London (no real damage done, however). Chaim Topol will play Zarkov, Ornella Muti will be Princess Aura, Timothy Dalton will be Barin, Peter Wingarde will play Klytus, Max Von Sydow is Ming, and in the most inspired casting, Brian Blessed (Augustus in I, CLAUDIUS) plays the rotund Vultan. Mike Hodges is directing from a script by Lorenzo Semple, Jr.... William Fraker will direct THE LONE RANGER for Marble Arch Productions, from a script by Rob Thompson. Fraker's first directorial job was '71's MONTE WALSH. Coincidentally, Fraker will serve as cinematographer on the Paramount DICK TRACY movie in '80. But Marble Arch may have some trouble getting sympathy for their new project (or even theatres to show it, judging from current opinion)with their current part in the lawsuit to get Clayton Moore unmasked. Moore, not at all a physical or moral disgrace to the uniform, has been ordered by the Wrather Corp. (who own the Lone Ranger, Inc. trademark) to forever remove the mask and costume. Their reasoning is pretty suspect: they claim that Moore will confuse patrons of the new film as to who really is the Ranger. Come on. If they want to really avoid any confusion, they should either remove the television show from syndication -- or at least withdraw the 52 John Hart episodes. Now THOSE confuse people... STAR WARS was elected to join WAR OF THE WORLDS in the Academy of Science Fiction, Fantasy and Horror Films' Hall of Fame... Sid Caesar joins Peter Sellers in THE FIENDISH PLOT OF FU MANCHU, playing an F.B.I. agent. Sellers plays both Fu Manchu and Sir Denis... THE INCREDIBLE SHRINKING WOMAN is back in production with Lily Tomlin, with the studio believing apparently that the MOMENT TO MOMENT film is now out of everyone's minds enough that it won't be held against her... Martin Rosen's followup to WATERSHIP

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	AVG	FINE		AVG	FINE		AVG	FINE		AVG	FINE		AVG	FINE		AVG	FINE
ACTION			**BLACKHAWK**			404	1.50	5.00	**HOUSE OF**			LOIS LANE			**SANDMAN**			**SUPERMAN**			**WARLOCK**		
281-365	1.50	5.00	91-150	2.00	6.00	405-425	1.00	2.00	**MYSTERY**			21-50	2.50	6.00	1	.75	1.50	191-200	1.25	2.50	1	.75	1.50
366-396	1.25	2.50	151-160, 169	1.50	5.00	426-439	.90	.75	82-109, 111-149	2.00	5.00	51-150	1.50	3.00	2,3	.40	.75	201-220	1.00	2.00	2-5	.90	.75
397-360	1.00	2.00	161-175	1.00	2.00	435, 436	.90	.75	151-170, 172-175	1.50	3.00	151-178	.75	1.50	4-6	.50	1.00	221-249, 253	1.25	2.50	6-10	.75	.60
361-380	.75	1.50	176-190	.75	1.50	437-445	1.00	2.00	176-177, 179, 181-184	1.50	3.00	179-199, 201	.50	1.00	7-11	.40	.75	250-252, 254-259	1.00	2.00	**WORLDS**		
381-396	.50	1.00	191-210	.50	1.00	446-464	.75	1.50	180-179, 185	2.00	4.00	200-219	.50	1.00	(Holy)	10.00	20.00	260, 262, 263, 265	.50	1.00	**OF**		
403-429	.90	.75	211-230	.90	.75	467, 470	.50	1.00	178, 186	1.50	3.00	112-125	.50	1.00	**SECRET**			**GREENS** 264	2.00	4.00	1	1.00	2.00
425	1.25	2.50	231-240	.90	.60	471, 472	.75	1.50	177	2.50	5.00	169-111	.90	.75	1	.75	1.50	253, 255	2.00	4.00	2,3	.90	.75
426-488	.90	.75	**BRAVE & BOLD**			473 UP	.75	1.50	178-185, 187-191	2.00	4.00	121-149	.90	.75	2-7	.40	.75	261-270	1.00	2.00	4-7	.50	.75
489 UP	.50	1.00	31-35	2.50	6.00	**IRON MAN**	**INTERNAL**		186-192, 194-197	1.50	3.00	150	.75	1.50	**ANNUALS**			**SECRET SICK**	265-271	.50	1.00	8-10	.50	1.00
ADVENTURE			36-47	1.00	2.00	98-100	1.50	3.00	224, 228	1.25	2.50				2	2.50	5.00	1	1.00	2.00	273-277	.50	1.00	**WITCHING**		
226-279	1.25	2.50	48, 54	6.00	12.00	101-111, 114	.75	1.50	227, 230	.75	1.50				3	1.00	2.00	2	.50	1.00	278-283	.50	1.00	**HOUR**		
280-300	2.50	5.00	57-91	2.50	6.00	104-120	.50	1.00	229, 231	.75	1.50	**LEGION**			**SECRET**			**SOCIETY** 283-287	.50	1.00	1, 2, 3	1.00	2.00
301-340	2.00	4.00	92-99	1.00	2.00	121, 122	.90	.75	232-235, 237-239	.75	1.50	1	1.00	2.00	**OF SPY**			**THINGS** 272	.75	1.50	4, 5	1.50	3.00
341-360	1.25	2.50	100-131, 139	1.50	3.00	**DO PE**	**SAINTS**		240-245, 247	.90	.75	2-4	.50	1.00	1	.75	1.50	288, 289	.75	1.50	6	1.50	3.00
361-380	1.00	2.00	132, 135	1.00	2.00	1, 2	3.00	6.00	251 UP	.35	.60	**METAL MEN**			2-6	.40	.75	290-295, 297	.75	1.50	7, 8, 9	.50	1.00
381-400	.90	.75	140-144	.50	1.00	3-5	2.00	4.00	**HOUSE OF**			1-4	1.00	2.00	7-10	.40	.75	931 UP	.35	.60	10, 11, 12	1.00	2.00
401-414	.50	1.00	145-178	1.00	2.00	5, 7	1.25	2.50	**SECRETS**			5-10	.50	1.00	**ANNUAL**	1.00	2.00	**ANNUALS**			13, 14, 20	.90	.75
417	2.50	5.00	77-96	2.50	5.00	4-6, 9	2.00	4.00	81, 84	.75	1.50	11-20	.40	.75	**SHADOW**			1	12.00	24.00	21 UP	.35	.60
418-440	.90	.75	97-124	.75	1.50	10-12, 15	1.50	3.00	82-86, 88, 89	1.00	2.00	21-26, 28-29	.50	1.00	1	.60	1.00	2, 3	6.00	12.00	**COMICS**		
441-466	.90	.75	125-138	.75	1.50	16	1.00	2.00	90, 91, 93-96	.75	1.50	30-34	.40	.75	2-5	.40	.75	4	4.00	8.00	**SCRAPBOOK**		
467 UP	.50	1.00	139, 140	2.00	4.00	**FIRESTORM**			98, 99, 101	.75	1.50	35 UP	.35	.60	6 UP	.35	.60	5, 6	3.00	6.00	1	1.00	2.00
ALL STAR			141-146	.50	1.00	1	.75	1.50	102-109, 111	.50	1.00	**METAMORPHO**			**SHADOWS**			7-10	2.50	5.00	141-177	.75	1.50
398	.50	1.00	147-176	.90	.75	2-5	.90	.75	134-198	.50	1.00	1	2.50	5.00	1, 2	1.00	2.00	**SPIDER**			178-198	.75	1.50
399-415	.90	.75	177 UP	.50	1.00	6 UP	.35	.60	199 UP	.90	.75	2, 3	1.25	2.50	2, 4, 6	.75	1.50	15-18, 134	.90	.75	199-215	.50	1.00
66 UP	.35	.60	**CAPT. ACTION**			**1ST ISSUE SPECIAL**			**IBIS**			4-10	.75	1.50	5, 7-12	.90	.75	20-23, 27	.90	.75	177, 200, 220	1.25	2.50
ANTHRO			1	.75	1.50	1, 7, 8, 9, 13, 15	.75	1.50	1	.75	1.50	11-17	.50	1.00	**SHAZAM**			14, 24, 25	.75	1.50	201-210	.90	.75
1	.75	1.50	2-5	.75	1.50	2-6, 10-12, 14	.75	1.50	2-6	.75	1.50	**MR. MIRACLE**			1	.75	1.50	26-28, 30	.75	1.50	211-240, 242	.75	1.50
2-6	.50	1.00	**CHALLENGERS**			5, 6, 16	.50	1.00	6 UP	.35	.60	1	3.00	6.00	2-17	.50	1.00	31-35, 37	.75	1.50	**SUPER**	**TEAM**	
AQUAMAN			9, 10	5.00	10.00	**FLASH**			**JIMMY OLSEN**			2-5	2.00	4.00	18-25	.90	.75	38-40	1.00	2.00	211, 241, 243	.75	1.50
1, 2	5.00	10.00	11-20	2.50	5.00	113, 115-117, 119	2.00	4.00	6-10	1.00	2.00	6-10	1.00	2.00	26 UP	.35	.60	41-43, 45	.75	1.50	**FAMILY**		
3-10	2.00	4.00	21-30	2.00	4.00	120-122, 124-126	1.50	3.00	11-20	1.00	2.00	11-18	1.50	3.00	**SHOCKWAVE**			44-46, 48	.75	1.50	241, 244	.90	.60
11-30	1.50	3.00	31-40	1.50	3.00	127, 128	1.00	2.00	21-30	1.00	2.00	19 UP	.90	.75	345, 346	5.00	10.00	47 UP	.90	.75	**WORLDS**		
31-50	1.00	2.00	41-60	1.25	2.50	129-150, 154	1.50	3.00	31-77, 101-103	.50	1.00	**MY GREATEST**			347-353, 355	2.50	5.00	**FINEST**					
51-70	1.00	2.00	61-80	1.00	2.00	155-158, 160, 161	1.50	3.00	78-100, 104-106	.50	1.00	**ADVENTURE**			354	3.00	6.00	**SPIDER-MAN**			121-130	1.50	3.00
71-90	.75	1.50	81-90	1.00	2.00	162-168, 170, 171	1.50	3.00	107-110, 112-114	.50	1.00	1	2.50	5.00	356-358	1.50	3.00	1	2.50	5.00	131-150	1.00	2.00
91-99	.75	1.50	91-99	1.00	2.00	172-174, 176-178	1.50	3.00	115-117, 119-120	.50	1.00	2-5	.90	.75	359, 360	1.50	3.00	2	2.50	5.00	151-170, 200	1.00	2.00
100 UP	.50	1.00	100-123	.75	1.50	180-182, 184, 185	1.50	3.00	121-123, 125, 126	.50	1.00	6-10	.75	1.50	361 UP	.35	.60	3-5	1.50	3.00	171-200	.50	1.00
ATOM			124-150	.75	.60	186-188, 190, 191	1.50	3.00	128, 129, 131	.90	.75	11-14, 16-19	.75	1.50	**SPECTRE**			6	1.50	3.00	201-220	.50	1.00
1	4.00	8.00	151-181	.75	.60	192, 194-196	1.50	3.00	132-134, 136	.90	.75	20	1.00	2.00	1	1.00	2.00	7-10	.75	1.50	221-230	.75	1.00
2	2.00	4.00	**CLAW**			197-201, 204	2.00	4.00	134-137	1.00	2.00	21-32, 34-36	.75	1.50	2-5	.90	.75	11-13, 15	.75	1.50	231-240	.90	.60
3	2.50	7.00	1	.50	1.00	202-205	.50	1.00	**JOKER**			37 UP	.50	1.00	**SPECTRE**			16-18	.75	1.50	241-250	.75	.60
4, 5	2.00	6.00	2-12	.50	.60	207, 208, 210	.50	1.00	1	.50	1.00	**MYSTERY**			1	1.00	2.00	19 UP	.90	.75	251 UP	.35	.60
6-10	2.00	4.00	13-20	.50	.60	211-213, 215	2.00	4.00	2, 3	.40	.75	61-70	2.50	5.00	101 UP	.90	.75	**SPIDER-**			**SUPER**		
11-26	1.50	3.00	21-30	1.50	3.00	**ANNUALS**						71-91	2.00	4.00	**SPECTRE**			**SOCIETY**			**TEAM**		
27-50	1.00	2.00	2-6	1.00	2.00	1	3.00	6.00	**JUSTICE INC.**			92-100, 75	1.50	3.00	1	1.50	3.00	1, 5	.75	1.50	1	1.00	2.00
51-98	.75	1.50	**D.C. 100 PAGE**			2, 3	1.50	3.00	1	1.00	2.00	101-104, 106	1.00	2.00	2-5, 9	1.00	2.00	2, 3	.75	1.50	2	2.50	5.00
ATOM/HAWKMAN			**SUPER SPECTACULAR**			2-4	.75	1.50	**HERO GAME**			6-8, 10	.75	1.50	**STALKER**			4	.50	1.00	3-5	1.50	3.00
39-45	.75	1.50	4, 8, 11	1.00	2.00	1	3.00	6.00	**JUSTICE LEAGUE**			1	5.00	10.00	**STALKER**			**TALES OF THE**			6	1.50	3.00
BATMAN			5, 7, 9, 10, 12	1.00	2.00	2-5	2.00	4.00	2, 3	2.00	4.00	2-5	2.00	4.00	1	.50	1.00	**UNEXPECTED**			7	2.00	4.00
154-170	1.50	3.00	6, 13, 14	1.50	3.00	6-10	1.00	2.00	4-7	1.00	2.00	6-7	1.00	2.00	2-4	.40	.75	71-80	.50	1.00	8	4.00	8.00
171-180	1.25	2.50	15-17, 21	1.50	3.00	11, 12	.75	1.50	8-20	3.50	7.00	10, 11	.75	1.50	**STRIPTEASE**			81-100	.50	1.00	9	1.50	3.00
181-190	1.00	2.00	**D.C. PRESENTS**			**FEATURING**			21-30	2.50	5.00	12 UP	.90	.75	1	.75	1.50	101-115, 117	.90	.75	10	1.00	2.00
191-200	.75	1.50	1	.50	1.00	1	.50	1.00	31-41	1.50	3.00	**PHANTOM**			2-5	.90	.75	118, 120	.90	.75	11	1.00	2.00
201-218	.50	1.00	2, 3	.90	.75	2-5	.90	.75	42-50, 52-54	1.00	2.00	**STRANGER**			6 UP	.35	.60	121-127	.90	.75	12	1.00	2.00
219	2.00	4.00	**D.C. SPECIAL**			7 UP	.35	.60	51, 55-57	.50	1.00	**STAR HUNTERS**			1	.75	1.50	116, 119	1.00	2.00	13-15	1.00	2.00
220, 221,	.90	.75	1	.75	1.50	**GREEN LANTERN**			58	2.00	4.00	2, 3, 5-10	1.00	2.00	1	.50	1.00	121, 122	1.00	2.00	16	1.00	2.00
223-234	.90	.75	2-7	.50	1.00	4, 6	6.00	12.00	101-107	.50	1.00	4-7	.75	1.50	2 UP	.50	.60	123-126	1.00	2.00	17	1.00	2.00
235, 236	1.25	2.50	8-10	1.00	2.00	7-12	4.00	8.00	110 UP	.90	.75	8-10	.75	1.50	**STEEL**			127 UP	.50	1.00	18	1.00	2.00
237, 238	2.00	4.00	11, 12	.50	1.00	13-15	3.00	6.00	**KAMANDI**			**PLASTIC MAN**			1	.50	1.00	**TARZAN**			19	1.00	2.00
239, 240,	.90	.75	**D.C. SPECIAL**			**SERIES**	24-35	2.00	4.00	1	1.50	3.00	2	1.50	3.00	2 UP	.50	.60	207	.75	1.50	20	1.00	2.00
241	2.00	4.00	1	.50	1.00	36-50	1.50	3.00	2-5	1.50	3.00	3-5	1.25	2.50	**STEELY**			208-211	.50	1.00	21	1.00	2.00
242-259	.90	.75	2-4	.90	.75	51-75	.75	1.50	6-10	1.00	2.00	6-10	.50	1.00	**ADVENTURES**			212-223	.75	1.50	22	1.00	2.00
260-280	.90	.75	**D.C. SUPERSTARS**			76	10.00	20.00	11-26	.75	1.50	11 UP	.90	.75	76-100	1.50	3.00	224-230	.50	1.00	23	1.00	2.00
281, 283,	.90	.75	1-16	.50	1.00	77	6.00	12.00	27-40	.50	1.00	**PLOP**			W-116	.75	1.50	238	.50	1.00	24	1.00	2.00
285, 286	1.50	3.00	17-35	.75	.60	78-80, 82	6.00	12.00	41 UP	.35	.60	1	1.50	3.00	117-125	.90	.75	239, 257	.50	1.00	25	1.00	2.00
287, 288	.90	.75	**DEMON**			81-84	3.50	7.00	**KARATE KID**			2-4	.50	1.00	126-175	1.00	2.00	258-260	.75	1.50	26	1.00	2.00
289 UP	.50	1.00	1	1.25	2.50	87, 89	5.00	8.00	1	.75	1.50	6-20	.75	1.50	176-200	.75	1.50	**TARZAN**			27	1.00	2.00
ANIMAL			2-5	.75	1.50	90, 92	4.00	8.00	2-5	.75	1.50	21-24	.50	1.00	201	2.00	4.00	**FAMILY**			28	1.00	2.00
1	6.00	12.00	6-10	.50	1.00	**HAWK/DOVE**			6 UP	.35	.60	**PRIDE**			202-206	6.00	12.00	29	1.00	2.00			
2	4.00	8.00	W UP	.90	.75	1	1.25	2.50	**KOBRA**			1	.75	1.50	207-216	4.00	8.00	61 UP	.90	.75			
ANIMAL			**DETECTIVE**			2	.75	1.50	1	.50	1.00	2-5	.50	1.00	217-236	3.00	6.00	**TOR**					
2	5.00	6.00	276-300	1.50	3.00	3-6	.50	1.00	**RIMA**			6 UP	.35	.60	237 UP	2.00	4.00	1	.75	1.50			
4-7	2.00	4.00	301-325	1.25	2.50	**HAWKMAN**			1	.75	1.50	**SUPERBOY**						2-4	.40	.75			
BATMAN FAMILY			326-350	.75	1.50	2, 5	4.00	8.00	**KONG**			1-7	.75	1.50	1-77	1.00	2.00	5	.50	1.00			
1	.75	1.50	351-369	2.00	4.00	3, 4	2.50	5.00	2	.50	1.00	8-20	.50	1.00	78-100	1.50	3.00	6-10	1.25	2.50			
2-10	.50	1.00	370, 372	2.50	5.00	6-10	1.00	2.00	3-5	.75	1.50	21 UP	.90	.75	101-120	2.00	4.00	11-20	1.00	2.00			
11 UP	.90	.75	385, 387	1.00	2.00	**HERCULES**			6 UP	.50	1.00	**KORAK**			121-140	1.00	2.00	21-30	1.00	2.00			
BRONZE			393-397, 399	.50	1.00	21-27	.75	1.50	1	.75	1.50	2	1.50	3.00	141-176	.75	1.50	31-40	.75	1.50			
1	.75	1.50	400, 401	.50	1.00	**HERCULES**			2-4	.75	1.50	3-7	1.25	2.50	177-200	.50	1.00	41-50	.75	1.50			
2-6	.50	1.00	402, 403	.75	1.50	1	.75	1.50	5	.75	1.50	8-15	1.00	2.00	201-220	.50	1.00	51-60	.75	1.50			
BLACK			404, 406	.75	1.50	2-5	.40	.75	**KUNG-FU FIGHTER**			16-27	.50	1.00	221 UP	.35	.60	61 UP	.90	.75			
LIGHTNING			407, 408	.75	1.50	6 UP	.35	.60	1, 2	.75	1.50	**SUB-MARINER**			**SUPER FRIENDS**			**TOR**					
1	.50	1.00	409, 411	.90	.75	**JONAH**	**HEX**		3, 4, 6	.50	1.00	1	2.50	5.00	1	.75	1.50	1	.75	1.50			
2-8	.40	.75	412-414	.75	1.50	1	3.00	6.00	5	.75	1.50	2-5	2.00	4.00	2-5	.40	.75	**FAMILY**			2-6	.40	.75
BONDAGE			415, 416	.90	.75	2-5	.50	1.00	15 UP	.50	.60	6-35	.75	1.50	6-26	.75	1.50	7	.50	1.00	**WANTED**		
1	.50	1.00	417, 418	1.50	3.00	6 UP	.90	.75				36-85	.50	1.00	27-30	.75	1.50	8-10	.50	1.00	1	.50	1.00
2-7	.40	.75	419, 420	1.25	2.50							86 UP	.35	.60	31 UP	.90	.75	11 UP	.50	1.00	2-5	.40	.75

1979 D. C. PRICE LIST

DOWN is another animated feature called THE PLAGUE DOGS. It concerns two supposedly infected dogs that escape from a remote laboratory. The budget is $8,000,000... In mentioning George Seaton in a previous column, I mentioned that he was one of the radio Lone Rangers. Well, Jacob Moraine tells me that he was the FIRST. He also mentions that besides being a two-time Oscar-winning screenwriter, he was a very successful, very good director.

The IA Cartoonists Local 839 struck in August, and although their strike lasted only ten days, they managed to delay the start of the Saturday morning season on ABC and NBC. They signed an agreement with Hanna-Barbera, Ruby-Spears and DePatie-Freleng that would prevent the studios from sending animation work out of the country to save money... Scott Shaw is suing Filmation over his claimed plagurism of his DUCKULA character by their QUACKULA feature, which is to be part of the NEW ADVENTURES OF MIGHTY MOUSE AND HECKLE AND JECKLE. Shaw says the model sheets look like they copied the character straight from his appearances in QUACK... The animated CARLTON THE DOORMAN series, which will be an ADULT-type situation comedy for prime time, is being written by Carlton creator Lorenzo Music and erstwhile comics writer Mark Evanier. If the pilot sells, the show would begin in September, 1980, since you need considerable lead time in animation to do a good job.. Hanna-Barbera is doing a two hour special for OPERATION PRIME TIME which will be syndicated in both two-hour and five half-hours format: YOGI'S CHRISTMAS SHOW. Numerous guest stars from other H-B shows will appear.

Add these Hanna-Barbera animators to the number of ex-comic book artists and writers: Dan Noonan, who did Dell funny animal and SANTA CLAUS FUNNIES in the '40s; Moe Gollub, who did both funny animal and serious work for Dell from the mid-'40s to the late '50s (including LASSIE, INDIAN CHIEF, MOWGLI, BLACK BEAUTY and the ROBIN HOOD movie adaptation) and later painted covers for Gold Key (TARZAN, KORAK, MIGHTY SAMSON); who is now president of Local 839, IATSE, Motion Picture Screen Cartoonists; Dave Tendlar, who drew many stories for FAMOUS FUNNIES, and later did BABY HUEY and HERMAN AND KATNIP for Harvey; Veve Risto, who did many funny animals for Dell/Gold Key and was exclusive artist on CHILLY WILLY and HENERY HAWK; plus Dave Stephens and Rick Hoberg, both of whom worked on the ERB TARZAN comics published in England.

MONTY PYTHON'S LIFE OF BRIAN is cleaning up in its limited engagements

HI & SY "THOSE Goofy GEEZERS" by BORIS TOTTERS

in New York and Los Angeles (and Toronto and Vancouver), despite the protest of religious leaders. Most of the reviews have admitted the film is hilarious, but each insists on saying how "blasphemous" parts are. It just goes to show how people will accept satire of "heathen" religions in any number of movies, but when it comes to their own... In their TOMORROW SHOW appearance, Michael Palin, Graham Chapman and Terry Jones intimated that their next film might be a war satire... John Belushi and Dan Aykroyd WON'T be returning to SATURDAY NIGHT LIVE this season. Who'll replace them? Franken and Davis? Don Novello? Brian Doyle-Murray? Someone from (ugh!) SECOND CITY TV? Stay tuned... Bill Murray and Chevy Chase, who didn't do too much together on NBC SNL (since Murray replaced Chase) will star in a film called CADDYSHACK, a golf comedy which also stars Ted Knight and Rodney Dangerfield. Doug Kenney and Brian Doyle-Murray wrote it and Harold Ramis is directing... Michael O'Donoghue has been signed by Paramount to produce, direct and write feature films... Dick Clark's BIRTH OF THE BEATLES has completed filming. The actors don't look at all like the Beatles, the music is by a sound-alike group called Rain, and the movie ends in 1964. Draw your own conclusions.

I've only seen a few of the new shows so far, but I did see the prime-time premiere of the PLASTIC MAN show... The writing and animation were okay (nothing spectacular), although the characters insist on calling Plas Plaz (thanks to Steve Skeates). It's not THE Plastic Man, but it's closer in spirit than DC's most recent attempt... OUT OF THE BLUE is a disappointment. Really inept writing, despite a guest appearance by Robin Williams, left a very flat feeling. And James Brogan, despite my namesake Rona Barrett's declaration that he is the next James Stewart, seemed uncomfortable and relied too much on his impression of Bob Denver (who cemented his thumbs and index fingers together?)... Former Trapper John, Wayne Rogers, will be playing a doctor this season, but not Trap. He'll co-star with Lynn Redgrave in the TV version of HOUSE CALLS, based on a 1978 movie which starred Walter Matthau and Glenda Jackson, and which was truly awful. But then, who would have guessed that M*A*S*H would be such a good series from the movie?

In the past month I've acquired two different indexes to television series, neither of which is quite "there" yet. The first is the revised edition of Vincent Terrace's THE COMPLETE ENCYCLOPEDIA OF TELEVISION PROGRAMS 1947-1979, the second is Tim Brooks and Earl Marsh's THE COMPLETE DIRECTORY TO PRIME TIME NETWORK TV SHOWS. The latter book ($10.95 from Ballantine) is more accurately called "complete" in that it makes no major omissions of shows or major cast members or beginning or ending dates. It does, however, make some errors (e.g., Igor Maxwell on M*A*S*H is played by Jeff MAXWELL, not Mitchell; THE LUCY SHOW and HERE'S LUCY are definitely NOT continuations of each other), and its major drawback in my opinion is that it limits itself to only network, primetime series -- thus you won't find SEA HUNT, SPACE: 1999 or even HOWDY DOODY here. They also define a series as something that runs at least four weeks in the same time period (or was intended to), which means that something that is truly a series, like the revived monthly LAUGH-IN, or was meant to be a series, like the two-shot ADAMS OF EAGLE LAKE, are omitted. The drawbacks to the other volumes (there are two) in Terrace's hands are that a) it isn't REALLY an updated and completely revised edition, as series that ended in 1977 (i.e., THE MARY TYLER MOORSE SHOW) are listed as still on the air, and b) major errors in beginning and ending dates, omissions of cast members and scanty data about shows that are still widely shown still exist in the listings. And, at $29.95 for the two volumes you'd expect smaller type and better production values (all the same pictures from the first edition are used here). Still, Terrace DOES list every series he knows of, including non-primetime and syndicated stuff, as well as PBS, and his cast listings are FAR more extensive than Brooks and Marsh's, plus, Terrace has listed number of episodes made for certain selected series. Both books go up to about October of '78 (not '79!), and both are indexed now, although neither index may be trusted (the Brooks-Marsh index numbers are frequently off by a page or two; Ter-

HI & SY "THOSE Goofy GEEZERS" by BORIS TATERS

race's omits things). If you're like me (a real TV fan), you'll probably want both. I just wish there was more of a clear-cut superiority between them so I could recommend one. (I did find another actor with eight different series to tie Harry Morgan and Bob Conrad: Elinor Donohue, who's starred or been a regular in: FATHER KNOWS BEST, ANDY GRIFFITH SHOW, DENNIS THE MENACE, MANY HAPPY RETURNS, THE FLYING NUN, THE ODD COUPLE, MULLIGAN'S STEW and PLEASE STAND BY. Now out of work, her next series will be the tiebreaker.) For some reason, neither book lists CENTENNIAL as a series. If it wasn't, what was it?

– Rona Blabbit

How Do They Do It?

The Etiology of Super-Powers

Starting with the time when, as a child, I asked "Why, Mommy?", I've never been satisfied with the explanation "Because."

A prime example of the child teaching the parents, my parents learned to satisfy me with even more complete and complex answers... up to the time when they could breathe a sigh of relief and pass the problem on to the school teachers.

The particular bent of mind continued as I became immersed in our favorite fantasy hobby. I wrote to Roy Thomas explaining how The Sub-Mariner and the Atlanteans could cry. (Tears oil-based, not salt water.) I wrote to Joe Kubert explaining how The Blackhawks could have been formed prior to U.S. entry into WWII and prior to 1944 D-Day assault (two different squads). I wrote to Stan Lee explaining how Matt Murdock could be wearing glasses under his Daredevil cowl when someone unmasked him. (I'll keep that secret.) You get the idea. I'm a compulsive explainer.

So let's apply that to our Super Friends. Let's not just look at what they do -- but HOW they do it.

In our survey of the super-people and the workings of their powers, we needn't get comprehensive. The explanation that works for the 1940 Centaur winged-hero, Air-Man, works as well for Spider-Man's enemy, The Vulture. We don't have to cover all of them to understand how their powers work.

Some, of course, we don't have to mention at all. These are the heroes that work within the range of normal human beings. Admittedly, Batman, Conan and Tarzan accomplish feats that we could never do... but their feats are still those that some extraordinary humans could accomplish at some time.

Also, we have some characters whose powers are so complex that no truly satisfactory explantion appears to be available to us. At least, no explanation that is readily classifiable in a standard way. I would include Medusa, Marvel's Sandman, Mr. Fantastic and other stretchable heroes, and the shape-changing Skrulls in this group. For them, the explanation "Because" appears to be as far as we can go with the facts available to us.

For the purposes of our discussion, I've divided the others into these groups:

Strong Men
Fish Men
Flyers
Size-Changers
Energy Manipulators
Magic
Mental Manipulators

Some characters are the result of combinations of qualities from the various categories. And it should be noted that almost all comic book characters share a few minor super-powers that are never mentioned:

1. Special breathers. It's somewhat understandable that the story might cover days without allowing time for the hero to eat, but what about hours or even minutes without breathing? The Fish Men obviously have this as part of their super-power, but what about the speedsters? Did you ever try to breathe with a fifty mile-per-hour wind in your face? How about a two hundred mile-per-hour wind? And The Human Torch must be the most specially endowed in this minor category... how else can he breathe when his own flame consumes all of the oxygen about him?

2. Fast Talkers. Pick up any SPIDER-MAN comic. Find an action-related speech of twelve or more words. Try to say it while you're throwing a punch.

3. Quick Changers. Next time you come upon a robbery in progress, take off all your clothing as quickly as you can. Unless you have special talent (or special preparation) in stripping, the action will be done by the time you're ready to meet it.

With the pictures associated with quick-changing firmly in mind, let's move on to other things

* * * * *

THE STRONG MEN

Perhaps the most satisfying explanation of super-strength (or any super-power, for that matter) was that associated with T.H.U.N.D.E.R. Agent Dynamo. The creative team involved here was editor Harry Shorten, writer Len Brown, and artist Wally Wood. Kudos are due them.

Dynamo was an ordinary guy who was in top shape. When the electronic Dynabelt he wore was turned on, it created a force field which drew molecules from the air and added them to Dynamo's flesh and skeleton. He changed in weight from 200 pounds to about 1000

CHARACTER © MARVEL COMICS GROUP

pounds. A five-fold increase in mass and muscle acting through leverage should give you the potential of increasing strength twenty-five fold. And that's what it did.

The side-effects of Dynamo's supercharging were fairly realistically portrayed as well. Suddenly drawing 800 pounds of molecules out of the air or releasing the same back into the air would not go unnoticed... the Dynabelt's operation was accompanied by a minor thunderclap.

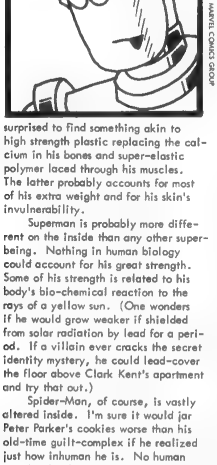
Stress on the Dynabelt wearer should have been caused by the additional mass and activity. It was... Dynamo was subject to great fatigue if he used the belt often.

Finally, the 1000 pound mass should have caused problems. It did. Dynamo often crashed through floors of buildings, and broke up concrete pavements just by leaping onto them.

The closest character that DC has when comparing to Dynamo's realism is Hourman. He is chemically hyper-normal for an hour at a time. It seems clear that he must chemically create

a bio-electric field which operates similarly to Dynamo's electronic field, although the likely effects of such a field were never mentioned in the stories. Nedor's Black Terror and Fox's original Blue Beetle were made super by secret chemicals like Hourman's.

Marvel's Luke Cage is another hero with his body augmented bio-electrically. In Luke's case, the change is permanent and not as great as with Dynamo and Hourman. His weight is only 50% above normal yet his strength is four to five times normal. This leads to the conclusion that more than simple densification has taken place. A biopsy of Cage's muscle and bone would likely reveal them different from that of normal human beings. I would not be

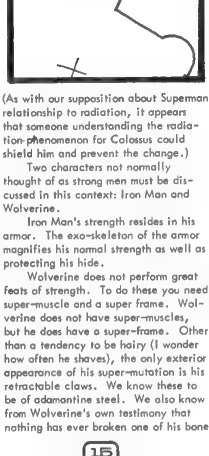


surprised to find something akin to high strength plastic replacing the calcium in his bones and super-elastic polymer laced through his muscles. The latter probably accounts for most of his extra weight and for his skin's invulnerability.

Superman is probably more different on the inside than any other superbeing. Nothing in human biology could account for his great strength. Some of his strength is related to his body's bio-chemical reaction to the rays of a yellow sun. (One wonders if he would grow weaker if shielded from solar radiation by lead for a period. If a villain ever cracks the secret identity mystery, he could lead-cover the floor above Clark Kent's apartment and try that out.)

Spider-Man, of course, is vastly altered inside. I'm sure it would jar Peter Parker's cookies worse than his old-time guilt-complex if he realized just how inhuman he is. No human can do what he does without a boost. If it's not an add-on as with Dynamo and Hourman, then it must be a change. Peter Parker must have a mental block against thinking about this. He certainly is intelligent enough to realize the extra-normal source of his powers. (Since such vast internal changes as Peter Parker has within him probably took time, I wonder if we have an accurate origin story for Spider-Man. Only the internal change which corrected Peter's near-sightedness seems to have taken much time.)

The Hulk, The Thing, and Colossus can be lumped (!?!) together for the purposes of our discussion of super-strength. Each takes radiant energy and converts it to mass to augment strength. For The Thing, it's cosmic radiation and the change is permanent with the new mass fixed in place. For the Hulk, it's gamma radiation and the change is triggered by emotionally-related chemical changes within the body. Colossus apparently has control of the situation: he accepts the as-yet-unidentified radiation and converts his flesh to something with the strength and density of metal... or he rejects the radiation and stays normal flesh.



CHARACTER © MARVEL COMICS GROUP

(As with our supposition about Superman's relationship to radiation, it appears that someone understanding the radiation-phenomenon for Colossus could shield him and prevent the change.)

Two characters not normally thought of as strong men must be discussed in this context: Iron Man and Wolverine.

Iron Man's strength resides in his armor. The exo-skeleton of the armor magnifies his normal strength as well as protecting his hide.

Wolverine does not perform great feats of strength. To do these you need super-muscle and a super frame. Wolverine does not have super-muscles, but he does have a super-frame. Other than a tendency to be hairy (I wonder how often he shaves), the only exterior appearance of his super-mutation is his retractable claws. We know these to be of adamantine steel. We also know from Wolverine's own testimony that nothing has ever broken one of his bones. The probable conclusion: his skeleton is also adamantine steel.

Looking then at causation for super-strength among the comic characters, we find (excluding magic) that two basic situations exist. Some, like Dynamo, The Thing and Iron Man, have their strength increased by virtue of something added to make them human plus. Some, like Superman and Spider-Man, possess extra-human strength because they are more human internally. Luke Cage and a few others (anyone remember Andor?) are examples of a combination of the two situations.

* * * * *

THE FISH MEN

Living under the sea has advantages and disadvantages.

Total adaptation to undersea life makes operating on the surface difficult. Most breathing apparatus are not efficient both on the surface and undersea. But amphibians do exist, and for the comic character to be effective as a character in our world, amphibian characteristics must exist in some measure.

One clear advantage is the strength build-up required and encouraged by operating at great depth and pressure. It's the same advantage that Earthman John Carter had when he went to Mars which Sub-Mariner Namor has when he comes to the Earth's surface.

In considering the undersea characters, a distinction must be made as to whether they are naturally or artificially created. If they are natural creations, like Namor, Aquaman or the Atlanteans, we must simply accept them for what they are. In the comic book world, if not in the real world, nature has genetically selected beings fit to live under the sea.

The artificial creations like Tiger Shark, the Gill-Men of the Aquaman stories, and the Amphibians of the Sub-Mariner stories are another matter. They all breathe through some sort of gills, but in all cases they seem inadequate for prolonged subsurface use.

A second system is available to surface beings who wish to live undersea. Membranes with differential permeability have been developed which allow air to pass through them but not water. This is what Namor's temporary use of clothing made for him by Mr. Fantastic was all about. If my supposition is correct, then Tiger Shark, for instance, is dependent upon his suit for breathing under water and the Gill-Man and/or Amphibians may have transparent membranes located somewhere in their bodies (in nasal passages?) which increase their oxygen intake beyond what their gills can provide.

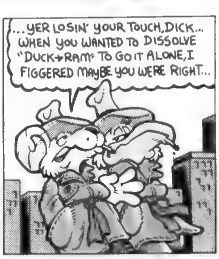
* By Howard Leroy Davis

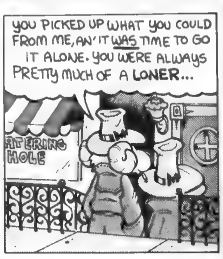
[Next: THE FLYERS and THE SIZE CHANGERS.]

DICK DUCK, DUCK DICK

by Jim Engel

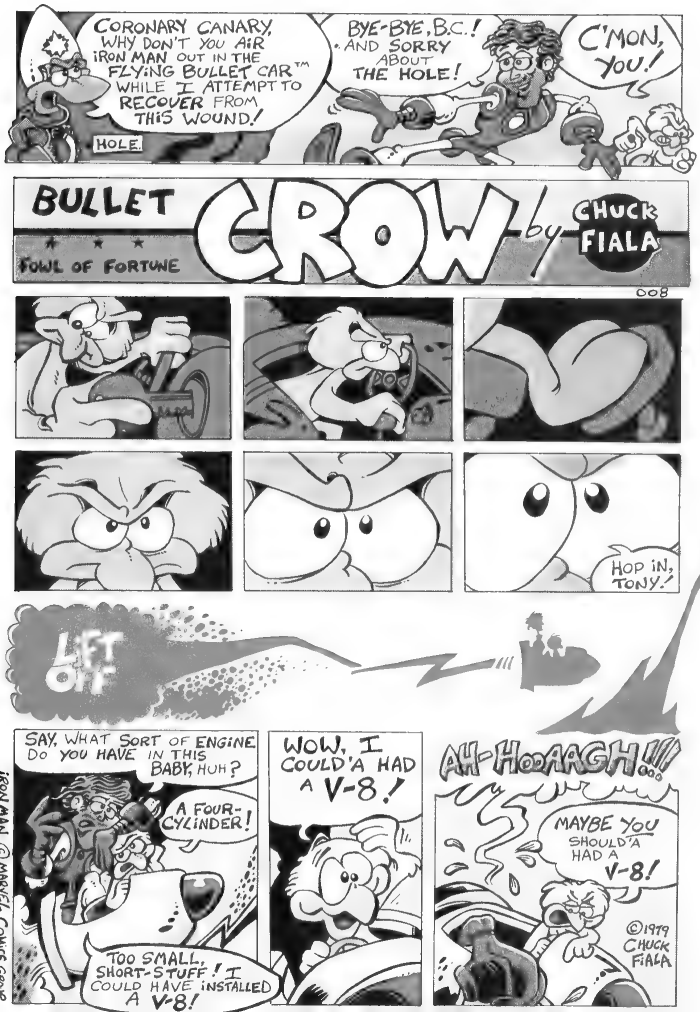
DICK + SAMRAM ARE HEADED FOR SERGIO ANTELOPE'S "WATERING HOLE" FOR A POST-CONVENTION BREW..





...I KNOW THAT KID, DICK! HE'S SO CUTE IT'S ALMOST... ALMOST SUPERNATURAL! EVERYONE HE COMES NEAR TURNS INTO A CREAMPUFF! YOU DON'T REALIZE IT, DICK, BUT YOU'RE BECOMING DOWNRIGHT "MELLOW"! THAT CAN BE DANGEROUS IN THIS BUSINESS, DICK!
SLURP!

HIS GOODNESS IS A BAD INFLUENCE ON YOU! YOU USED TO BE AN EXPLOSIVE, UNPREDICTABLE KIND OF GUY! THAT'S ALL GONE NOW! ASK ANYONE WHO KNOWS YOU! YOU'RE NOT THE SAME!! WHAT DO YOU THINK, SERGIO?
THEY'VE GOT BARRY ARMADILLO ON THIS JUKEBOX!!!


CORONARY CANARY, WHY DON'T YOU AIR IRON MAN OUT IN THE FLYING BULLET CAR™ WHILE I ATTEMPT TO RECOVER FROM THIS WOUND!
HOLE.
BYE-BYE, B.C.! AND SORRY ABOUT THE HOLE!
C'MON, YOU!
BULLET CROW
FOWL OF FORTUNE
by CHUCK FIALA
008
HOP IN, TONY!
LIFT OFF
SAY, WHAT SORT OF ENGINE DO YOU HAVE IN THIS BABY, HUH?
A FOUR-CYLINDER!
TOO SMALL, SHORT-STUFF! I COULD HAVE INSTALLED A V-8!
WOW, I COULD'A HAD A V-8!
AH-HOOAAGH!!!
MAYBE YOU SHOULD'A HAD A V-8!
©1979 CHUCK FIALA
IRON MAN © MARVEL COMICS GROUP

Interview

STERANKO:
PORTRAIT OF A MAN WITH MANY FACES
By Greg Huneryager

The Camelot of legend may have been host to many spectacular sights by surely to nothing as chaotic or energy-filled as a comic book convention. Nonetheless, the madness of a convention called World of Comics descended upon the castle's modern-day counterpart, the Camelot Inn in Tulsa, Oklahoma on June 14-17. And amidst the clash of fans, comics and dealers, fandom's equivalent of Merlin, Jim Steranko, held his own.

Steranko's innovative approach to comics has transformed him into a mystical magician, but behind the legend there are many faces... the publisher of MEDIASCENE... the artist with only one hour of formal art training... the entertainer. And helping Steranko hold court over the madness were the sinister Shadow, the brooding Chandler, and the tough Nick Fury in a display of original art... yet other aspects of the man. But my favorite side of Jim Steranko was the pro who answered his fan's questions, for hours on end, never seeming to tire.

I interviewed Steranko on Saturday, the 16th, at his table in the dealers room.

HUNERYAGER: Let's begin at the beginning: What was your first comics work?
STERANKO: I entered the comics field by creating and writing several characters for Harvey Comics. But I was disappointed with the quality of the artwork, so I took another character, Super Agent X, to the other companies in an attempt to sell a series. A few offered me jobs, but none wanted me to draw this book.

I went to Marvel in a last attempt because I doubted that they'd buy the character. After looking at my portfolio, Stan [Lee] said that my artwork was crude, but that I was too good to let the other companies snatch me up. Paramount eventually took Secret Agent X, but that's another story.
HUNERYAGER: Who decided which series to give you?
STERANKO: Stan gave me my choice of all of Marvel's strips and I opted for NICK FURY, AGENT OF S.H.I.E.L.D. because it was close to what I wanted to do. I started on NICK FURY by working over Jack Kirby's layouts. But I'd look at the pages and I couldn't understand his style of storytelling, why a long shot was here, or a close-up was there. I loved Jack's approach and thought that I knew everything about it. But every artist develops his own philosophy, his own storytelling style, and I realized at that time that Jack's style was not mine. Kirby's artwork is always drawn at the moment of impact, while mine is that moment before impact. It's an approach that is predicated on the concept of suppressed energy.
HUNERYAGER: What are your impressions of those days?
STERANKO: I was getting the top pay at Marvel, along with Kirby and John Buscema, and I felt priviledged to be considered in their class. Both of them were better comic artists. But working at Marvel was also a serious cut in pay compared to my advertising work. My life was hectic then. I worked as the art director for an ad agency in the afternoon, played in a rock band at night, and worked on my comic book pages early in the morning. It's a peculiar thing, but the more I learned about storytelling, the slower I became. Eventually I had to stop playing in the band; later I left the agency.

There were plenty of hassles with Stan Lee, of course. I felt that if I was good enough to work for them, then they should accept my work without a lot of maddening editorial changes. But now, I think I may have been wrong. After all, Marvel was paying the tab. Stan is a great editor. He stresses storytelling and really knows the comics business, probably better than anyone else.

HUNERYAGER: Chandler looks quite a bit like you. What resemblance does he and your other characters have to you?
STERANKO: I can't say Fury or any other strip had an effect on me. In fact, the opposite is truer. They take on my personality. That's why Fury worked so well. Think about it. An actor, writer -- any kind of artist does his best work when he portrays himself, and the comics are no different. In the case of Chandler, I've always wanted to be a detective and this was my last chance. Seriously, I used myself as the model for Chandler. There is one face that everyone knows better than anyone else's: one's own. So it's not uncommon after awhile for an artist to use his own features. For example, I realized, after people pointed it out to me, that I put my hairline and basic facial structure into the characters in many of my paintings.
HUNERYAGER: Is there anything else that you feel must go into your work?
STERANKO: Yes, everything. A comic book artist is in a rare position. He is all the characters, every piece of furniture, every object he draws. In essence, to draw everything is to become everything.

Anything I do reflects many parts of me. If I play a piece of music for you it reflects many aspects of my personality -- my painting, my magic, all of my thoughts and experiences, everyone I've ever hurt or helped -- it's all there. As an artist, one develops a philosophy that's summed up in every drawing. Ideally, it could be summed up in a dot. That's what I'm aiming for. I work with ideas. I'm not interested in lines on paper.
HUNERYAGER: CHANDLER was reproduced from pencilled art, correct?
STERANKO: Yes, I did CHANDLER to help out Byron Preiss. He came to me in February, 1976. Ralph Reese was going to miss the deadline on SON OF SHERLOCK HOLMES, which Byron wrote and edited for his FICTION ILLUSTRATED series, and he wanted me to do a book to take its place on the schedule. I knew that doing a book in two months would be difficult, but if you can't help your friends, what good are you?

CHANDLER was so tight, however, that I had to turn in pages out of sequence, in order that the plates could be made on time. I also had to produce the actual mechanicals because the artwork was finished in pencil. The last two weeks were a nightmare. After being indoors all winter I was ready to go out and enjoy the spring weather. But I had to stay inside and complete the book. My studio is enclosed, so I didn't see outside for those two weeks. I never left the studio. It was oppressive beyond description -- never seeing the sky. I was at the drawing board all day, all night. I ate with one hand while I drew with the other. I slept there.

I'd like to do another CHANDLER story, but in black and white, no color. This type of material needs the look of the Robert Siodmak, Fritz Lang, Hitchcock films. The CHANDLER drawings are fantastic in black and white. They're really hardboiled. That's what I wanted to portray.
HUNERYAGER: Are there more CHANDLERs in the works?
STERANKO: The closest I've been to doing another CHANDLER is with PENTHOUSE. An editor saw my work and he was very enthusiastic about it. He said he wanted me to do a six or seven page story. I plotted a story which took place in the 1940s on the 20th Century Ltd. [train] -- New York to Chicago in 18 hours. The editors approved the

story. But it would take fifteen to twenty pages to do it in the CHANDLER style, so they said to split it into two parts.

I didn't have a title. A week and then a month went by and I still couldn't think of a title. Keep in mind that it was big money. I would have been paid as much for that one story as I was paid for the entire CHANDLER novel, which ran 120 pages. After six weeks, I called up the editor and told him that I couldn't think of a title that suited me. I wrote dozens of possible titles, but none of them clicked. Something drastic had to be done.

I threw out the story. Then I thought of the title first and wrote a story around it. I submitted the new story, the title and a presentation drawing to the editor. A week later the editor was fired. Then Art Cooper took over; he had really liked the first story. A few weeks later, Art was fired and all of his projects were aborted, including CHANDLER. I still feel that if I do the story now and submit it to them, they would buy it. So I suppose it's just a matter of time.

I still haven't found a title for the first story.

HUNERYAGER: I read that you had formed a company with Byron Preiss. Can your reveal any details about it?

STERANKO: Byron and I incorporated last year in New York to form Futuregraphics. The contracts on half a dozen books are still being finalized so I can't give you any details on them. I will be involved in the editing and the art direction of these projects. I will design the covers and lay out all the books. And if a special project comes along, like another CHANDLER or something very special, I'll do it for the company.

HUNERYAGER: What were you trying to accomplish when you began publishing MEDIASCENE?

STERANKO: I started MEDIASCENE because I couldn't find a good, top-quality fanzine. They were all amateurishly written, even more amateurishly designed and printed. I felt that I could bring something of quality to the field. I felt that I could bring my knowledge, my connections and my ability for typography, layout, printing, etc. to play in a magazine devoted to comics and pop culture. I've been publishing MEDIASCENE for about seven years, and by the fifth year, we really discovered what our readership wanted. MEDIASCENE has become a preview magazine -- previews and interviews -- articles that can't be found in any other magazine. I'm very proud of the fact that we've scrooped almost every magazine in the country with THE TOWERING INFERNO, SUPERMAN, STAR WARS, BATTLESTAR GALACTICA, CLOSE ENCOUNTERS OF THE THIRD KIND, ALIEN. Almost every issue is an exclusive preview.

HUNERYAGER: How much of your magazine is derived from studio publicity?

STERANKO: At one time we used a lot of publicity releases, but no more. Take ALIEN, for example. Even though the film is out and every magazine on the newsstand is running articles on it, MEDIASCENE has still been the publication with the best coverage. Our connections are so tight now we don't have to rely on press releases; we go right to the sources.

HUNERYAGER: Aren't you taking a gamble in previewing movies when you don't know how they'll turn out?

STERANKO: Yes, it's a gamble in that way, but it's a calculated gamble. We know that if a movie has a reasonably decent budget, good production people and design, that it will probably turn out well. We won't come right out and say this movie is going to be great if we haven't seen it. What we do is present the material and say this should be interesting. My criterion is that if it looks exciting to me, it will be taken the same way by my readers. If I don't like it, it doesn't get into the magazine.

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HUNERYAGER: What is your opinion of the current comics?

STERANKO: There are a few good writers, like Roy Thomas, but comics are basically the same old thing. As far as artists go, Frank Miller looks like a pretty good bet to me. He seems to have an enormous amount of potential. It's too early to tell, with only three or four books out, but he has a reasonably sophisticated grasp of the art of storytelling, which is something most comic book artists are very weak in. They're more concerned with lines than ideas. Comics are really 75% storytelling, 25% pictures. I think that this is what brings people back again and again. It's not just a random assemblage of pictures.

HUNERYAGER: How about an example?

STERANKO: The European artist. They don't have much of a concept of continuity or graphic narrative. They have a thousand-year tradition, a heritage of art that gives them a single picture approach, which they draw magnifi-

cently.

The Americans, on the other hand, have been brought up on television, films and comics, and they have a tighter idea, generally, of the art of storytelling. So, even though they don't necessarily draw as well as some of the top foreign artists, their stories flow better.

As far as I'm concerned, comics are storytelling. Anyone who feels otherwise should go into magazine or paperback cover illustration. Put it all in one picture and forget about doing panel-to-panel continuity. Unfortunately, it's a thing most fans don't understand. Very few ever talk about a particular scene that raised the hair on the back of their neck because it was so imaginative, storytellingwise. They talk about lines. To me, storytelling is the most exciting part of comics. Kirby has given us vistas that would take a million dollars to film. Kirby can do it on every page. I really appreciate that. His work is ripe with ideas, great visual ideas. But Kirby's also a master storyteller.

HUNERYAGER: Is there any comic character that you would like to do?

STERANKO: The Batman. I submitted a plot when Carmine Infantino was the publisher at DC and it was rejected. My Batman would be different from everything that's come before, but it probably wouldn't fit DC's style. It would only take me one story to do the ultimate BATMAN. I haven't submitted it to DC since Jenette Kahn became publisher because they can't afford my price.

HUNERYAGER: Has there been any progress on TALON?

STERANKO: I've lost interest in the TALON project. I'd rather do something else, maybe a western.

HUNERYAGER: You wrote and drew a story called "At The Stroke Of Midnight" that appeared in TOWER OF SHADOWS #1. What were you trying to accomplish with that story?

STERANKO: There are a number of things that can pose problems to comics storytelling. I was experimenting with these elements to develop an advanced technique of graphic narration. Take the placement of balloons, for example. I was able to position them so they were less obtrusive to the story flow. I wrote the text so that all the lines would be justified, that is, they are all flush with each other. Gutters [the space between panels] also interrupt the flow of the story. I have constantly tried to adapt, eliminate or bypass the gutters to manipulate the illusion of time. I want to make it easier for the reader to move from panel to panel. The story's original title was something like "The Lurking Fear of Shadow House" -- a very Lovecraftian title, but Stan wanted to call it "Let Them Eat Cake" because I brought in the French Revolution at the end of the story. (When Louis XVI or Marie Antoinette was told that the peasants had no bread to eat, (s)he said, "Let them eat cake.") The funny thing is that it appeared with a third title. A few of the balloons were also moved and the effect I was reaching for was broken.

HUNERYAGER: Was that your last comic work?

STERANKO: I later did some covers for Marvel, but I told them that if they wanted any artwork from me that they shouldn't change or "correct" what I gave them. I had drawn and colored about a dozen covers when I saw the first ones published. They had been recolored and some of the basics of coloring, such as having different colors in the foreground and the background, had been ignored. I left Marvel because I was tired of people editing my art and I had accomplished about everything that I had wanted to at Marvel.

HUNERYAGER: I read that a Steranko story will be included in Marvel's EPIC ILLUSTRATED magazine. Can you give me some details about it?

STERANKO: When Rick Marschall called and asked if I could do anything for EPIC ILLUSTRATED, I told him that I'm retired from commercial work. Then I remembered a story that I had done for Stan when the mystery-horror books were first coming out. I had created a character called Karstone (an anagram of Steranko), and Harlan Ellison agreed to write the scripts for the series. The character was a lot like The Phantom Stranger. He wore a white vested suit, a turban and had a cane. You couldn't tell if he was Oriental or not. I handed the story in, but Stan didn't like it because it wasn't drawn in the Kirby-Marvel style. There weren't any arms or legs flying out of panels. I was purposely trying to make it non-Marvel and drew it in the style of "At The Stroke of Midnight." There is a fight scene that is drawn very realistically and it's not as exciting as a Jack Kirby fight scene, because real fights are not like that. It was bloodier, more realistic, but less dramatic. The story's called "Dante's Inferno." I was inspired by the plot from the movie of the same name.

HUNERYAGER: What were you trying to do with FOOM?

STERANKO: I wanted to make it an alternative to all the other fanzines that were filled with the same old articles and interviews. I wanted it to be a fun magazine. That's why it had games and puzzles. Then there were budget problems and arguments. When I left, it became just another fan magazine and eventually folded. It's too bad. It was a good idea.

HUNERYAGER: What work have you done with films?

STERANKO: I worked with Alain Resnais on an unproduced film. I designed the sets and did the production design on some of the key scenes. But the film involved a structure that was so vast that it could only be shot on the biggest soundstage in the world. Resnais could never get enough money together to produce the movie. The last response I received from him was that he had sealed all the material that he had amassed for the film in a child's coffin. Resnais said he won't open the coffin until he has those millions in his pocket.

I also made a movie at the American Film Institute in Hollywood. It was based on "At The Stroke of Midnight." John Carradine had the part of the old man and John Fiedler (12 ANGRY MEN, HARPER VALLEY P.T.A., probably best known as Emil Peterson on the BOB NEWHART SHOW), who always plays the henpecked husband, had a wonderfully meaty role as the husband. I don't remember who portrayed the wife. The film was about thirty minutes long and was titled "Shadow House."

I'm currently doing production designing for a movie that George Lucas will produce and Steven Spielberg will direct. I can say that it WON'T be science fiction, but otherwise I'm sworn to secrecy. Between the two of them, they know everything about keeping secrets. I know because I was the one who broke the CLOSE ENCOUNTERS... plot. Spielberg was very angry with me. He cut me out of the magazine editors' screening, but I got in anyway. Since it was a big success, all is forgiven. I am delighted to work with them; they're very creative people. I've also been contacted about working on the CONAN movie, but I haven't made up my mind on that yet. There will be a time when I'm working in films as writer and director. That's the direction I'm going in. If not this year, then soon.

HUNERYAGER: Why don't you do comics anymore? If not for major companies, why not publish your own?

STERANKO: I have no interest in doing straight overground comic books. I've already done two dozen. I want to do my own comics, but I don't want to go back to Marvel and do any of those. I've contributed a great deal to the comics form already. The things you see being done now, I started or pioneered ten years ago. And I'm very pleased to give those ideas away and say, "Take it from here." That's why I did them in the first place. But I'm more interested in doing innovative stories, like CHANDLER, for instance. Whether it worked is not the point. The fact is that I was able to experiment.

So maybe this is what lies ahead. I will definitely be doing more stories. I've got things in my head that I want to get onto paper and into book form -- even if I have to do it myself.

MODESTY BLAISE
by Peter O'Donnell & Enrique Romero

MODESTY BLAISE
by PETER O'DONNELL
A TEST, HANS?
OF COURSE! MOST NECESSARY...
THESE ARE MURAD'S STRONG-ARM MEN, MY DEAR — THEY BELONG TO US!
THEN WHY THE HELL DID THEY COME AT ME?
I TOLD THEM TO SIMULATE AN ATTACK — IT IS VITAL TO KEEP YOU ALWAYS ON GUARD AGAINST A MURDER ATTEMPT, MODESTY... OR HAVE YOU EVEN FORGOTTEN THE NAME OF GARVIN?
GARVIN...?
2669
MODESTY BLAISE
by PETER O'DONNELL
GARVIN... YES, I'M SURE THAT RINGS A BELL
WHO IS HE? I FELT KIND OF HAPPY WHEN YOU SAID HIS NAME JUST NOW
DO NOT TRUST THAT REACTION — IT IS A FALSE RESPONSE, IN WHICH YOU ARE EQUATING DANGER WITH PLEASURE
WILLIE GARVIN IS A KILLER, AND YOUR MOST DANGEROUS ENEMY!
2670
MODESTY BLAISE
by PETER O'DONNELL
Dr. HANS BAUM BEGINS TO AWAKEN THE FALSE MEMORIES HE HAS PLANTED IN MODESTY'S SUBCONSCIOUS
WILLIE GARVIN IS... MY ENEMY?
OH, YES! A VERY EVIL MAN
AND HE HAS SWORN TO KILL YOU, MODESTY!
NIGHT... ON A ROAD OUT OF TANGIER... A HI-JACK ATTEMPT... YOU SHOT HIM IN THE SHOULDER... DOESN'T IT COME BACK TO YOU NOW?
IN A WAY... BUT ONLY LIKE A DREAM
MY GOD! I'VE JUST REALISED — WITH HER MEMORY GONE, SHE DOESN'T KNOW WHAT GARVIN LOOKS LIKE! THAT MUST BE REMEDIED, NAHMOUD
2671
MODESTY BLAISE
by PETER O'DONNELL
DON'T WORRY. WE HAVE FILM OF GARVIN... YOU WILL SOON KNOW THE FACE OF YOUR FORGOTTEN ENEMY, DEAR CHILD
FIVE HUNDRED MILES AWAY, IN MARSEILLES
WHO ARE WE GOING TO SEE NOW, WILLIE?
QUINET... RUNS ALL THE RIVIERA RACKETS... USED TO WORK FOR THE NETWORK
WILLIE... JUST SUPPOSE SOMEBODY DID SNATCH MODESTY, AND WE FIND OUT WHO, BUT SHE'S DEAD... WHAT THEN?
THAT'S WHEN YOU GO HOME AND LEAVE ME TO IT, MAUDE
2672

The Menomonee Falls Gazette

MODESTY BLAISE
by PETER O'DONNELL
GUINET DOESN'T SEE ANYONE WITHOUT AN APPOINTMENT
YOU MUST BE PRETTY NEW HERE SONNY
ALLO GUINET– IT'S NO USE HAVING A BLOKE OUTSIDE WHO DOESN'T KNOW WHO TO BRUSH-OFF AND WHO TO BE POLITE TO
SORRY, WILLIE– YOU JUST CAN'T GET GOOD STAFF THESE DAYS
26/73
MODESTY BLAISE
by PETER O'DONNELL
NICE TO SEE YOU, WILLIE...
PLEASE DON'T DO ANYTHING RASH– HIS TEMPER'S A BIT SHORT
I HEARD ABOUT MISS BLAISE GETTING KILLED BY DRIVING HERSELF OVER A CLIFF ...IT STINKS, WILLIE. SHE WON'T GO THAT WAY
RIGHT– SO ANY IDEA WHO MIGHT'VE SNATCHED 'ER?
I COULD NAME A DOZEN POSSIBLES, AND SO COULD YOU... BUT I GUESS IT'S TOO LATE NOW
TOO LATE?
26/74
MODESTY BLAISE
by PETER O'DONNELL
THE SNATCH WAS TWO WEEK'S AGO, WILLIE – WHO'D WANT TO HOLD MISS BLAISE THAT LONG? WHO THE HELL COULD HOLD HER LONG? I DON'T KNOW ANYONE GOOD ENOUGH...
NO, I GUESS WHOEVER TOOK HER MUST HAVE RUBBED HER OUT PRETTY QUICK
THANKS GUINET, YOURE A BIG 'ELP
I'M SORRY– SHE WAS A TOUGH BOSS, BUT THE BEST ...I OWE HER PLENTY
WHEN YOU FIND WHO SIGNED HER OFF, LET ME KNOW– I'D LIKE TO BE THERE
26/75
MODESTY BLAISE
by PETER O'DONNELL
ISTANBUL...
CAN I COME IN, WILLIE?
SURE... FIX YOURSELF A NIGHTCAP
WELL YOU CERTAINLY KNOW SOME CREEPY PEOPLE MARK... BUT IT'S BEEN THE SAME OLD STORY – YOUR UNDERWORLD CONTACTS CAN'T GIVE YOU ANY CLUES ABOUT MODESTY
IF YOU'RE GOING TO BE ONE OF TARRANT'S AGENTS YOU'LL HAVE TO LEARN PATIENCE, MAUDE... MORE USE THAN KARATE
HOW LONG WILL YOU GO ON?
26/76

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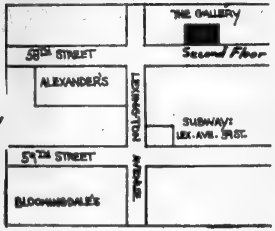

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SUPERMAN by Siegel & Shuster

YOU SEE, MORTIMER, I'VE HAD REGGIE VAINE INVESTIGATED AND LEARNED HE'S JUST A CHEAP FORTUNE HUNTER WHO TRICKED MISS LANE INTO THINKING HE'S BRAVE.
IF I CAN PROVE HIM THE COWARD I HAVE REASON TO BELIEVE HE IS, MISS LANE WON'T MARRY HIM. THEY'RE GOING SKIING TOMORROW. I'VE DISCOVERED— AND THAT'S WHERE YOU COME IN, MORTIMER!
MY PLAN MAY BE—ER—A BIT HAZARDOUS— BUT, IF IT SUCCEEDS, I WILL NOT ONLY FORGIVE YOUR PAST BLUNDERS, MORTIMER, BUT I WILL RAISE YOUR SALARY FIFTY CENTS A WEEK!
HAZARDOUS?! (GULP!)
AND AT CLARK KENT'S APARTMENT...
LOIS IS GOING SKIING WITH THAT VAINE CHAP— AND I HAVE A FEELING THAT SUPERMAN HAD BETTER BE AROUND JUST IN CASE SOMETHING HAPPENS!
ISN'T THIS A GRAND DAY FOR SKIING, REGGIE?
YES, INDEED! (—AND IT'S A GRAND DAY FOR A PROPOSAL — WITH $3,000,000 JUST AROUND THE CORNER!)
PERHAPS IF I KEEP AN EYE ON LOIS AND THAT VAINE CHAP, I MAY BE ABLE TO PROVE TO LOIS THAT HE'S NOTHING BUT A FORTUNE HUNTER!
REMEMBER, MORTIMER, IF MY PLAN SUCCEEDS, MISS LANE WILL SOON PERCEIVE A BROAD YELLOW STREAK IN MR. REGGIE VAINE, AND SHE WILL NOT MARRY HIM, AND—
YES, I KNOW, AND YOU WILL RECEIVE THE INHERITANCE SHE FORFEITS IF SHE DOESN'T MARRY BY DAY AFTER TOMORROW.
ALL RIGHT, MORTIMER, THEY'RE ON THEIR WAY, LET'S GET READY!
GULP!
HERE COME LOIS AND REGGIE— THEY SEEM TO BE HAVING A LOT OF FUN!
BUT GREAT SCOTT— WHO'S ON THAT LEDGE BELOW THE CLIFF SIDE?
MORTIMER, THE CLERK IN SILAS CLUTCH'S LAW OFFICE! HMM... SOMETHING TELLS ME THIS IS NO MERE COINCIDENCE.
LOIS, THERE'S SOMETHING I'VE BEEN WANTING TO ASK YOU FOR SOME TIME... YOU KNOW THAT I THINK YOU'RE THE SWEETEST, MOST BEAUTIFUL GIRL IN THE WORLD...
LOIS, I LOVE YOU. WILL YOU MARRY ME?
PSSSS-SSST
(—OH, DEAR! I KNEW THIS WAS COMING. BUT—BUT I DON'T KNOW WHAT TO SAY!—)
HELP! HELP!
HELP!
GOOD GRACIOUS! WHAT'S THAT?

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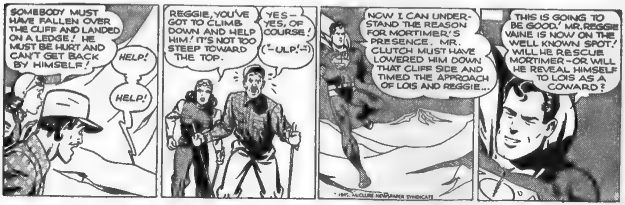
SOMEBODY MUST HAVE FALLEN OVER THE CLIFF AND LANDED ON A LEDGE.' HE MUST BE HURT AND CAN'T GET BACK BY HIMSELF.'
HELP!
HELP!
REGGIE, YOU'VE GOT TO CLIMB DOWN AND HELP HIM.' IT'S NOT TOO STEEP TOWARD THE TOP.
YES— YES, OF COURSE.'
(-ULP.'-)
NOW I CAN UNDERSTAND THE REASON FOR MORTIMER.'S PRESENCE. MR. CLUTCH MUST HAVE LOWERED HIM DOWN THAT CLIFF SIDE AND TIMED THE APPROACH OF LOIS AND REGGIE..
THIS IS GOING TO BE GOOD.' MR. REGGIE VAINE IS NOW ON THE WELL KNOWN SPOT.' WILL HE RESCUE MORTIMER—OR WILL HE REVEAL HIMSELF TO LOIS AS A COWARD?

HURRY, REGGIE. THE POOR MAN CAN'T HOLD OUT MUCH LONGER.'
(—I'M UNABLE TO BREAK MY NECK IF I GO DOWN THAT SLOPE.' BUT IF I DON'T, LOIS WILL KNOW I'M A COWARD AND WON'T MARRY ME.'—)
HELP!
(—I—I CAN'T DO IT.' I'LL HAVE TO TELL HER.'—)
EEEEEEE.' REGGIE— LOOK.'

A SNOW SLIDE— AND IT'S COMING STRAIGHT TOWARD US.'
GREAT SCOTT— LOIS AND REGGIE AND MORTIMER WILL BE KILLED IF THAT MOUNTAIN OF SNOW HITS THEM.'
THERE MAY NOT BE TIME TO GET ALL THREE OF THEM OUT OF ITS WAY... ONLY ONE THING TO DO.'

REGGIE.' WE CAN'T POSSIBLY GET OUT OF THE WAY IN TIME.'
OH, DEAR.' A SNOW SLIDE.' AND IN ANOTHER MINUTE, REGGIE VAINE WOULD HAVE BEEN FORCED TO SHOW THAT HE WAS TOO COWARDLY TO RESCUE ME—AND MISS LANE, OF COURSE, WOULD HAVE REFUSED TO MARRY HIM.
IN WHICH CASE, MY EMPLOYER, MR. CLUTCH, WOULD INHERIT THE $3,000,000 THAT LOIS LANE WOULD FORFEIT IF NOT MARRIED BY TOMORROW!
BUT-BUT WHAT AM I TALKING ABOUT?!? THAT SNOW SLIDE! WHO'S GOING TO RESCUE MR. NOW?!?

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THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M Burns &
L. A. J. Lilley
WHY'RE YOU GETTING SO WORRIED ?... GO HOME AND GET SOME SLEEP. UNA WILL BE BACK BEHIND HER DESK IN THE MORNING
DON'T BE AN IDIOT, PETER !
HEY ! WAIT FOR THE CAR TO STOP ! DON'T GO BREAKING YOUR NECK !
UNA'S IN TROUBLE ! I KNOW SHE IS !
UNA ! WHERE ARE YOU UNA ?

THE SEEKERS
by J. M Burns &
L. A. J. Lilley
UNA ISN'T HERE !
CALM DOWN, SUSANNE... SHE'S PROBABLY JUST GONE OUT ON A DATE
UNA DOESN'T GO OUT ON DATES SHE'S THERE'S A CASE ON WHILE JACOB OR I ARE OUT ON A JOB SHE SITS RIGHT THERE – BACKING UP AT THAT DESK !
THAT'S A PECULIAR HIM
BE LOGICAL ABOUT THIS... WE'VE BEEN USING MY CAR, RIGHT ? NO RAD O... NO MEANS OF CONTACT. MAYBE JACOB KNOWS WHERE SHE IS

THE SEEKERS
by J. M Burns &
L. A. J. Lilley
THERE'S NO ANSWER AT JACOB'S NUMBER
IS THERE ANYONE ELSE UNA MAY HAVE LEFT A MESSAGE WITH ?
I'VE JUST HAD AN IDEA ... FOLLOW ME !
WHAT'S THIS PLACE, YOUR GARAGE ?
THAT'S RIGHT – AND LOOK ! THE ROLLS IS MISSING !

THE SEEKERS
by J. M. Burns &
L. A. J. Lilley
OKAY, SO THE ROLLS IS MISSING. WHAT DOES THAT MEAN ?
IT MEANS THAT UNA HAS PROBABLY GONE OUT !
SHE LOATHES DRIVING AND, IF EVER SHE DOES HAVE TO TAKE A CAR, SHE USES THE ROLLS BECAUSE OF ITS AUTOMATIC GEARBOX
SEEKER THREE TO SEEKER ONE ! SEEKER THREE TO SEEKER ONE ! ARE YOU READING ME ? ...OVER

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
SEEKER THREE TO SEEKER ONE... COME IN SEEKER ONE... OVER!... IT'S NO GOOD, PETER, THERE'S TOO MUCH STATIC. I CAN'T RAISE HER
MAY I MAKE A SUGGESTION?
YOU NEVER WILL CONTACT HER USING A LOW POWERED RADIO IN A CONCRETE CELLAR!
WHY DON'T I THINK OF THAT?
COME ON, KIDS, MARCONI... I'LL GET YOU UP TO STREET LEVEL AND YOU CAN HAVE ANOTHER TRY
Q101

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
SEEKER THREE TO SEEKER ONE... CAN YOU READ ME?... OVER
SEEKER ONE TO SEEKER THREE, READING YOU LOUD AND CLEAR... WHERE THE HELL HAVE YOU BEEN?
Q102
I PRESUME THAT IS UNA FROST?
YEAH... I NEVER THOUGHT I'D BE SO RELIEVED TO HEAR HER BAWLING OUT
SEEKER THREE TO ONE... WE'VE BEEN TAILING ST. AGNEW... OVER
SEEKER ONE TO THREE... AND YOU SEEM TO BE MAKING A MASH OF IT. JACOB AND I ARE FOLLOWING HIM UP THE TOTTENHAM COURT ROAD AT THIS VERY MOMENT!

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
STEP ON IT, PETER... UNA WANTS US TO RENDEZVOUS WITH HER BY WARREN STREET STATION!
Q103
THERE THEY ARE
WHAT EARTH-SHAKING CATASTROPHE WINKLED YOU OUT OF THE OFFICE?
YOU GAVE OUR NUMBER TO SOME... ER... GENTLEMEN WHO CALL THEMSELVES THE 'HAIRY SCOURES'... THEY RANG AND SAID THEY'D LOCATED CYRIUS ST. AGNEW IN A CLUB OFF THE TOTTENHAM COURT ROAD

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
Q104
the Lair of Dice
HOW D'YOU KNOW THAT CYRIUS ST. AGNEW IS STILL IN THAT CLUB?
BECAUSE I HAD THE FORESIGHT TO ASK THE 'HAIRY SCOURES' TO KEEP AN EYE ON BOTH THE FRONT AND BACK ENTRANCES
ANY DEVELOPMENTS?
NO... HE'S STILL DOWN THERE PLAYING THE WHEEL
I THINK IT'S ABOUT TIME WE HAD A QUIET CHAT WITH MR. CYRIUS!

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M Burns & L. A. J. Lilley
WHERE D'YOU THINK YOU'RE GOING?
WE WANT TO GO INSIDE AND MEET A FRIEND OF OURS IF YOU DON'T MIND
NOBODY GETS INSIDE WHAT'S NOT A MEMBER OR A GUEST...IT'LL COST YOU A FIVER TO JOIN, MISSUS
OH, VERY WELL...
AND IT'LL COST YOU ANOTHER QUID BACK FOR YOUR GUESTS!
THIS IS ABSOLUTE ROBBERY...
COOL OFF UNA. I'LL PAY...WE'LL SORT IT OUT LATER

THE SEEKERS
by J. M Burns & L. A. J. Lilley
WHICH IS ST. AGNEW?
THE TRENDY-LOOKING GEEZER PLAYING ROULETTE
MR. ST. AGNEW... I REPRESENT DOSSWINTER AND HOWARD, A FIRM OF SOLICITORS WHO...
LOOK OUT! HE'S SCARERED!

THE SEEKERS
by J. M Burns & L. A. J. Lilley
WHAT HAPPENED?
CYRUS THOUGHT YOU WERE ONE OF HIS CREDITORS... HE'S MADE A BOLT FOR IT
DON'T WORRY... IF THREE OF THE 'NAUGHTY ROUSES' ARE POSTED AT THE BACK DOOR, THEY SHOULD HAVE NABBED HIM
WHERE IS EVERYONE?
CYRUS GAVE THEM THE SLIP AND HARED UP A BACK ALLEY WITH JACOB AND THE SCOUSES IN FULL CRY

THE SEEKERS
by J. M Burns & L. A. J. Lilley
WHAT DO WE DO NOW? WE DON'T EVEN KNOW WHERE THEY WENT AFTER THEY DISAPPEARED UP THAT ALLEY!
I'VE GOT A BLEEPER, AND SO HAS JACOB. I CAN RAISE HIM IF HE'S NOT MORE THAN HALF A MILE
CAN YOU HEAR ME, JACOB? COME IN, JACOB! WHERE IS CYRUS ST AGNEW?
HE'S THUMPED THE NIGHT-WATCHMAN AND FORCED HIS WAY INTO THE G.P.O. TOWER. WE'RE GOING UP AFTER HIM NOW!

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
HAVING CHASED CYRUS ST. AGNEW HALF ACROSS LONDON, THE SEEKERS HAVE CORNERED HIM IN THE GPO TOWER...
G109
HAVE YOU GOT HIM YET ?
NO...BUT TWO OF THE MARY SCOURS ARE GOING UP IN THE LIFT, AND THE OTHERS ARE USING THE STAIRS ...JUST IN CASE HE DECIDES TO DO IT THE HARD WAY
WELL, THIS LOOKS LIKE THE END OF THE CHASE
WE'RE NOT EXACTLY HUNTING HIM DOWN, LINA. ALL WE WANT TO DO IS TELL HIM OF HIS LEGACY
THE SEEKERS
by J. M. Burns & L. A. J. Lilley
WE'VE GOT HIM NOW, FROST! WE'VE TRAPPED HIM IN THE RESTAURANT!
I'M BEGINNING TO FEEL SORRY FOR CYRIUS ST. AGNEW
G110
THERE HE IS!
THE SEEKERS
by J. M. Burns & L. A. J. Lilley
WE WANT TO HAVE A CHAT WITH YOU MR. ST. AGNEW
YEAH! WHERE'S OUR RUDDY MONEY, YOU CREEP ?
G111
IF YOU DON'T LEAVE ME ALONE I'M GONNA JUMP OUT OF THE WINDOW !
BY GOD ! I REALLY THINK HE MEANS IT !
KEEP AWAY THE LOT OF YOU... I'VE HAD ENOUGH !
THE SEEKERS
by J. M. Burns & L. A. J. Lilley
G112
GET DOWN, YOU CRAZY HOP-HEAD !
CYRIUS ST. AGNEW IS THREATENING TO JUMP THROUGH ONE OF THE WINDOWS OF THE GPO TOWER...
LEAVE HIM ALONE! YOU'LL PUSH HIM TOO FAR !
AAAAAH
WITHOUT THOUGHT FOR HIS OWN SAFETY, JACOB VAULTS THE NEAREST TABLE AND KNOCKS CYRIUS AWAY FROM THE WINDOW...

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- ☐ CRAZY #57
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- ☐ THE DEFENDERS #79
- ☐ FANTASTIC FOUR #214
- ☐ FANTASTIC FOUR ANNUAL #14 [Delayed]
- ☐ FANTASY MASTERPIECES #2
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- ☐ HOWARD THE DUCK Magazine #2
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- ☐ THE INCREDIBLE HULK #243
- ☐ IRON MAN #130
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- ☐ MARVEL TEAM-UP #89
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- ☐ MASTER OF KUNG FU #84
- ☐ THE MICRONAUTS #13
- ☐ ROM #2
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- ☐ SHOGUN WARRIORS #12
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- ☐ SPIDER-WOMAN #22
- ☐ SPIDEY SUPER STORIES #44
- ☐ STAR WARS #31
- ☐ TALES TO ASTONISH #2
- ☐ THOR #291
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DC

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- ☐ ADVENTURE COMICS #467
- ☐ ALL-OUT WAR #3
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- ☐ THE BRAVE AND THE BOLD #157
- ☐ DC COMICS PRESENTS #17
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October 1979

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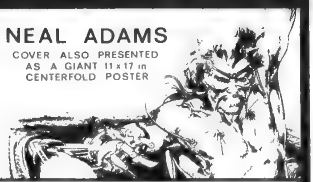

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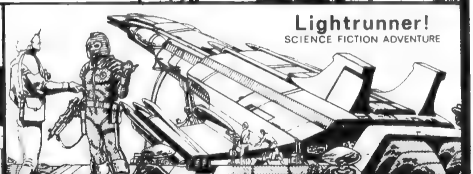

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STAR HAWKS
by Ron Goulart & Gil Kane

I WON'T NEED THIS, KING. I'LL TACKLE YOU BAREHANDED
HE'S GOING TO NEED ME, THOUGH...
...AND MY TRUSTY STUNGUN
LET'S GET STARTED.
YOU'RE AN EVEN BIGGER IDIOT THAN I THOUGHT, OUTLANDER!
I'LL SPLIT YOU INTO... SLAG!
SLAK
OKAY, I DODGED HIM...
...BUT OUR PLAN WON'T WORK UNLESS I GET CLOSE!
© 1978 by NEA, Inc.

GOING TO BE A VERY IMPRESSIVE TRICK...
UNLESS REX GETS SKEWERED BEFORE WE CAN BRING IT OFF.
SNOOSH!
KASS CAN'T USE HIS STUNGUN UNTIL I CONNECT WITH A PUNCH.
HA! HERE WE GO!
WHOP!
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The Menomonee Falls Gazette

BAMEO! VERY DEFTLY TIMED KASS, OLD BUDDY...
...THEY SHOULD BELIEVE IT WAS REY'S MAGIC PUNCH AND NOT MY STUNGUN WHICH DECKED THEIR KING.
OKAY, ONE KING DOWN...
...NEXT COMES THE HARD PART.
OKAY, I BEAT YOUR KING... YOU MUST FREE MY MEN!
I SENSE TRICKERY, OUTLANDER! WAIT WHILE WE CONFER.
WHOA, THAT'S NOT PART OF THE DEAL, YOU...
OOPS! WHAT'S THAT UP YONDER?

THE KANIKS ARE ABOUT TO RENEGE ON THEIR PROMISE WHEN...
BLAZES! THAT'S A STARHAWK SQUAD SHIP.
BUT I DIDN'T ORDER ANY SHIP TO PICK US UP HERE.
SO WHO'S MANNING THIS ONE?
WELL, LOOKS LIKE I'M GOING TO FIND OUT.
© 1978 by HEA, Inc.

STAR HAWKS
by Ron Goulart & Gil Kane

HOPE THIS ISN'T A CASE OF OUT OF THE MICROPAN, INTO THE THERMO-SOURCE.
HECK, ANYTHING'S BETTER THAN BEING THE CHEF'S SPECIAL FOR A GANG OF CANNIBALS.
COULD BE THE BROTHERHOOD USING THIS SUCTION BEAM!
THAT LOOKS LIKE CHAVEZ' SQUAD SHIP, BUT HE MAY NOT BE IN IT.
WHOEVER THEY ARE, KASS, OLD BUDDY... THEY'RE INCLUDING YOU IN THE INVITATION.
LAKE COMO
8-17
© 1978 by NEA Inc
YOU ARRIVED AT A HANDY TIME!
JUST HAPPENED TO BE PASSING BY AND FIGURED YOU LADS MIGHT WANT A LIFT.
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BUT YOU'RE SUPPOSED TO BE A PRISONER!
WE WERE COMING TO SPRING YOU WHEN WE GOT SIDE-TRACKED.
WE ESCAPED, REX! THE WHOLE GANG OF US.
LAKE COMO
8-18
I USED A CONCEALED LAZROD TO CUT OUT OF OUR CELL...
... CONKED A GUARD SWIPED HIS WEAPONS...
THEN I FOUND TAMMANY AND OUR SHIP... AND WE DEPARTED.
YOU KNOW, IT WAS ALMOST TOO EASY.

The Menomonee Falls Gazette

WHAT'S THE SETUP AT THE BROTHERHOOD STRONGHOLD, CHAVEZ?
THERE ARE PLENTY OF THEM IN RESIDENCE, REX...PLUS A STEWPOT OF VERY FANCY WEAPONS.
WE WERE DARN LUCKY TO GET AWAY FREE AND CLEAR!
THEN THE BEST THING TO DO IS HEAD FOR OUR HOME PLANET.
RIGHT! WE AREN'T NUMEROUS ENOUGH TO ATTACK 'EM.
ZAM! I'M GLAD I'M IN LOVE WITH A GIRL LIKE TAMMANY.
AFTER WE ESCAPED FROM THE FORTRESS, SHE LED US RIGHT TO OUR SQUAD SHIP!
SHE REALLY WAS A TERRIFIC HELP!
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WHAT'S THE LATEST SCOOP ON REX AND SKINHEAD, ALICE K?
THEIR SQUAD SHIPS ARE READY TO MAKE THEIR HYPER-SPACE JUMP.
THEY'LL BE BACK IN OUR PLANET SYSTEM ANY SECOND, SNIFFER.
GOOD! I HAVEN'T TOSSED AN INSULT AT CHAVEZ IN WEEKS.
"THERE! THEY MADE IT."
"ALL BACK SAFELY."
NOW YOU AND REX CAN CONTINUE YOUR PEPPY ROMANCE, HUH?
NOPE, HE HAS A NEW MISSION TO START...AT ONCE!
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STAR HAWKS
by Ron Goulart & Gil Kane

REX, CHAVEZ AND THE OTHER STAR HAWKS RETURN TO THE ORBITING HOOSEGOW...
DOES IT LOOK HOMEY TO YOU, CHAVEZ?
WELL, IT'S COZIER THAN THAT DUNGEON I WAS IN.
HOY! I'M PUTTING IN FOR A REC LEAVE...
...SO TAMMANY AND I CAN CONTINUE OUR EPIC ROMANCE.
IT'S NOT QUITE VACATION-TIME, CHAVEZ.
RAM! WHY NOT, REX?
YOU'RE FORGETTING WE KNOW WHERE THE BROTHER-HOOD STRONGHOLD IS...
...AND THAT BUNCH OF GALACTIC BADGUYS HAS TO BE ROUNDED UP.
DAVE McKEAN
8-21
© 1978 by HEA, Inc.

HI, ALICE K. WE'VE RETURNED.
IF YOU WANT TO GIVE REX A HUG I'LL DISCREETLY LOWER MY EYES.
I'M GLAD ALL OF YOU MADE IT HOME SAFELY.
DAVE McKEAN
8-22
CARE TO JOIN US FOR A LITTLE SEDATE CELEBRATING?
NO TIME FOR THAT, CHAVEZ...
...REX AND I HAVE TO CONFER.
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HOY! SHE CAN NEVER FORGET SHE'S CHIEF AGENT BENNON.
CAN'T HAVE A VERY NIFTY ROMANTIC LIFE THAT WAY.

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THE BROTHERHOOD LOOKS TO BE THE BIGGEST CRIMINAL ORGANIZATION IN OUR PLANET SYSTEM.
...AND THE MOST DANGEROUS!
YEAH, REX, BUT NOW WE KNOW WHERE THEY HANG OUT.
RIGHT! THEIR STRONGHOLD IS ON THE PLANET SELVA.
THEN WE'LL SEND A FLEET OF LAWSHIPS THERE.
AND AT THE STRONGHOLD...
YOU SEEM VERY CALM, MASTER JIGGAW.
IT'S MY NATURE, DEAR BOY.
KANE COMICS
BUT THE STAR HAWKS ARE PLANNING A MASSIVE RAID!
DON'T FRET SO KRELL...
...YOU MUST REALIZE I'M PREPARED FOR ANYTHING.

MASTER JIGGAW, YOU ALLOWED THE STAR HAWKS TO ESCAPE...
THEY'LL BE BACK IN FORCE!
POO, DEAR BOY. IT'S ALL PART OF MY CAREFUL PLAN.
I NOW CONTROL SOME OF THEIR MINDS...WHICH WILL BE DELIGHTFULLY USEFUL.
IT WON'T BE A DELIGHT WHEN A DOZEN LAWSHIPS ARRIVE HERE!
TUT, TUT, KRELL... LET THEM DROP IN.
WE WON'T BE AROUND TO GREET THEM.
KANE COMICS
KAWOOM!

STAR HAWKS
by Ron Goulart & Gil Kane

IT'S MOVING DAY FOR THE BROTHERHOOD...
THIS LATEST MOVE, MASTER JIGSAW, ISN'T SMART.
TOSH, DEAR BOY...
I WAS GROWING DREADFULLY BORED WITH THIS PLANET.
© 1978 by HEA, Inc.
AND ELSEWHERE IN THE ROCKETING STRONGHOLD...
VALE KOLMO
$-25
BLAZES! HERE WE GO AGAIN, OFF TO A NEW WORLD!
WELL, MAYBE IT WON'T BE QUITE THE FESTHOLE THIS ONE WAS.
WHAP!
TWO FOOLS OUT OF THE WAY!
NOW TO SEE ABOUT POSTPONING MY EXECUTION.

THE BROTHERHOOD STRONGHOLD CAN DOUBLE AS A SPACECRAFT.
AND WITHIN...
IT'S BAKER! HE...OUT!
IF I REMAIN ABOARD...
...I'LL BE EXECUTED AS A TRAITOR.
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MY MAIN OBJECTIVE, THEREFORE...
IS TO DEPART!
AND THAT SHOULD POSTPONE MY DEATH...
...INDEFINITELY.

The Menomonee Falls Gazette

WE'LL SEND SIX LAWSHIPS AGAINST THE BROTHERHOOD STRONGHOLD.
YEAH, WE SHOULD BE ABLE TO NET MOST OF 'EM!
HOY! WE'LL EVEN NAB OUR OLD CHUM, RAKER!
DAVE GIBBONS 1-27
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HOWEVER, THE TARGET OF THE RAID IS HEADING ELSEWHERE...
THIS IS AN UNWISE MOVE, MASTER JIGSAW.
RELAX, DEAR BOY, AND ENJOY THE TRIP!
AS FOR RAKER...
LET THOSE IDIOTS HOLD MY EXECUTION WITHOUT ME!
I'M NO MORE A TRAITOR THAN...
BLAST! THEY'RE COMING AFTER ME!
RAKER'S ESCAPE FROM THE STRONGHOLD IS NOT GOING SMOOTHLY...
BLAST! A PURSUIT SHIP ON MY TAIL!
DAVE GIBBONS 8-28
THEY'RE TRYING TO USE THEIR STUNGUNS ON MY SHIP...
...MEANS THEY WANT TO TAKE ME ALIVE!
WHY DON'T YOU LET THEM USE THE LAZGUNS ON HIM, MASTER JIGSAW?
FOOLS! I CAN OUTFLY YOU FOREVER!
AND RUIN A PERFECTLY GOOD SHIP?
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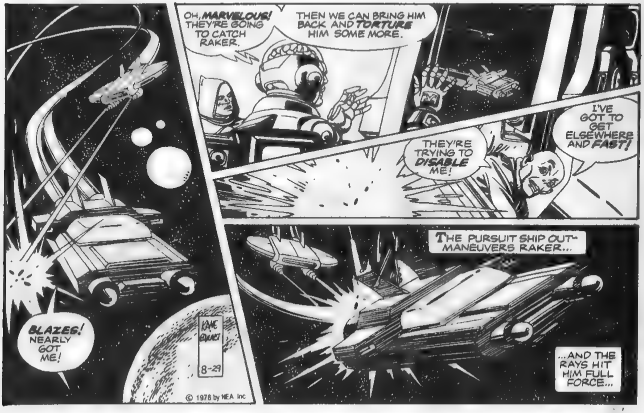
STAR HAWKS
by Ron Goulart & Gil Kane


BLAZES! NEARLY GOT ME!
LAKE GUARD
8-29
© 1978 by NEA Inc.
OH, MARVELOUS! THEY'RE GOING TO CATCH RAKER.
THEN WE CAN BRING HIM BACK AND TORTURE HIM SOME MORE.
THEY'RE TRYING TO DISABLE ME!
I'VE GOT TO GET ELSEWHERE AND FAST!
THE PURSUIT SHIP OUT-MANEUVERS RAKER...
...AND THE RAYS HIT HIM FULL FORCE...

AH, SPLENDID! THEY'RE DISABLING RAKER'S SHIP.
THEN WE CAN HAUL THE DEAR BOY BACK TO THE STRONGHOLD!
LAKE GUARD
8-30
BUT RAKER MANAGES TO PUNCH OUT A CROSSOVER PATTERN...
...AND HIS SHIP MAKES A HYPER-SPACE JUMP
GOOD! I'M BACK IN THE BARNUM SYSTEM...
...AND I KNOW EXACTLY WHERE TO GO!
THE BROTHERHOOD WANTS TO KILL ME...
...NOW I'LL GET THE STAR HAWKS TO DESTROY THEM!
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The Menomonee Falls Gazette

ALERT! ALIEN CRAFT APPROACHING! ATTEMPTING TO DOCK!
ZAMN! I'VE SEEN THAT TYPE SHIP BEFORE, REX...
WHEN THE BROTHERHOOD ATTACKED ME!
THEY WOULDN'T ATTACK THE MOOSEBLOW WITH ONE DINKY SHIP..
...UNLESS THEY'RE EVEN MADDER THAN WE THINK!
THE INJURED SHIP COMES WOBBLING INTO A Ddocking AREA...
RAKER HAS MADE IT THIS FAR...
BUT...
WHOOMP!
KASMASH!
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ZAM! THAT'S AN IMPRESSIVE SMASH UP!
NOT GOING TO BE MUCH LEFT OF THE PILOT, CHAVEZ!
KAPLOW!
WOW! THAT CAN'T BE MY FAVORITE LOUT?
YEAH, IT'S RAKER!
BROTHERHOOD DOUBLE-CROSSED ME...
...BUT I'LL FIX THEM!
THEY MOVED...I CAN... TELL YOU WHERE...
...I CAN... TELL YOU... ALL... UHH...
AFRAID HE WON'T BE TELLING US ANYTHING, REX...
THE GUY'S DEAD!
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STAR HAWKS
by Ron Goulart & Gil Kane

QUICK! GET A MEDIX UNIT HERE!
I THINK IT'S WAY TOO LATE, REX.
I WANT RAKER TO TELL US WHAT HE KNOWS ABOUT THE BROTHERHOOD!
HE'S DEAD AND DONE FOR. ONLY A MIRACLE COULD...
THAT'S WHY WE'RE RUSHING HIM TO DOC AJAX...
...HE SPECIALIZES IN MIRACLES!
YOU SHOULD GET A MEDAL FOR CREATING ME, DOC!
GALLOPIN' GALAXIES, SNIFFER...
...DON'T KEEP BLABBING THAT I INVENTED YOU...
...IT'LL RUIN MY REPUTATION AS A GENIUS.
KANE GOULART 9-2
© 1978 by HEA, Inc.
DON'T BE A TWERP, DOC! WHAT YOU REALLY OUGHT TO DO IS BUILD MORE ROBOT DOGS!
REMIND ME, SNIFFER...
...TO MODIFY YOUR INSULT TAPES...
EMERGENCY! DOC AJAX, STAND BY!
DOC, THIS GUY'S AN IMPORTANT BROTHERHOOD AGENT!
HE CAME CRASHING INTO THE HOOSEGOW, VERY ANXIOUS TO CONFESS!
KANE GOULART 9-3
© 1978 by HEA, Inc.
BUT HE COLLAPSED BEFORE CONFIDING A DARN THING!
GALLOPIN' GALAXIES,
THIS LAD'S IN AWFUL SHAPE!
IN FACT, HE'S DEAD!
DON'T DESPAIR, HOWEVER...
...DOC AJAX CAN STILL GET HIM TO TALK!

The Menomonee Falls Gazette

CAN YOU MAKE A DEAD MAN TALK, DOC?
DOC AJAX CAN DO ALL SORTS OF NIFTY THINGS, BOYS.
WE'VE STILL TIME TO KEEP HIS BRAIN ALIVE.
WHY NOT LET RAKER CROAK, HE'S A BUM!
WE'RE TRYING TO SALVAGE HIS BRAIN, SNIF.
FOOEY! I WOULDN'T SAVE ANY PART OF HIM.
HIS BRAIN IS PACKED WITH IMPORTANT INFO.
COME ON, LET'S RUSH HIM INTO MY SURGERY.
I'LL HAVE RAKER'S BRAIN SLABBING IN NO TIME.
DAVE BOGART
9-4
© 1978 by NEA, Inc.

YOU'RE SURE YOU CAN SALVAGE RAKER'S BRAIN, DOC? KEEP IT ALIVE?
RIGHTO. USING MY EXCLUSIVE NEOSURGICAL METHODS, FELLAS.
BUT WE HAVE TO HUSTLE!
WE'LL REMOVE THE BRAIN... POP IT INTO A BIOSUPPORT SYSTEM.
IT'LL BE A SNAP!
DAVE BOGART
9-5
LET'S GO, ALL YOU NUTZENBOLTS NURSES! STEP LIVELY!
GALLOPIN' GALAXIES! I TRULY ENJOY A CHALLENGE LIKE THIS.
ZAM! NEVER THOUGHT RAKER WOULD END UP LIKE THIS.
HIS CAREER ISN'T QUITE OVER, CHAVEZ.
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STAR HAWKS
by Ron Goulart & Gil Kane

IF DOC AJAX CAN SAVE RAKER'S BRAIN...
... WE'LL LEARN A HECK OF A LOT ABOUT THE BROTHERHOOD.
9-6
© 1978 by NEA, Inc.
A LITTLE SURGERY GOES A LONG WAY WITH ME, REX...
... I'LL WANDER OFF FOR A SPELL AND PICK UP ON MY SOCIAL LIFE.
HI, CHAVEZ... I WAS HUNTING FOR YOU.
MONUMENTAL EVENTS'VE BEEN UNFOLDING, TAM.
FIRST OFF ...RAKER IS HERE ON THE HOOSEGOW!
OH, SO?
HOY! WACKY THINGS HAVE BEEN OCCURRING, TAMMANY.
RAKER ESCAPED FROM THE STRONGHOLD... CRASH LANDED HERE.
IS HE ALIVE OR DEAD?
WELL, BOTH... RIGHT NOW DOC AJAX IS TRYING TO SALVAGE HIS BRAIN.
BUT WILL HE BE ABLE TO TELL US ANYTHING?
9-7
© 1978 by NEA, Inc.
SURE! DOC'S WORKED OUT A WAY.
NOW SUPPOSE WE CONCENTRATE ON---
OOPS... JUST REMEMBERED SOMETHING, CHAVEZ.
BE BACK SOON.
ZANG!

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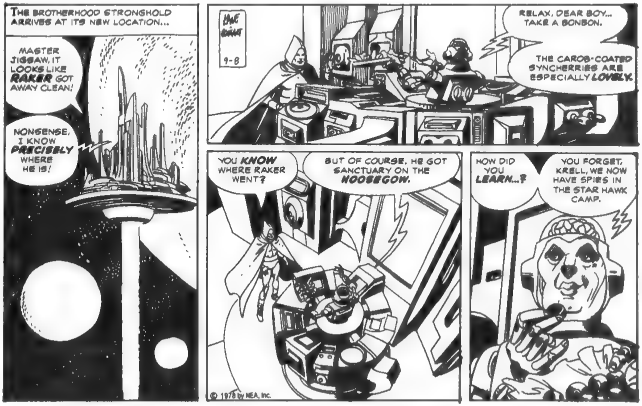
THE BROTHERHOOD STRONGHOLD ARRIVES AT ITS NEW LOCATION...
MASTER JIGSAW, IT LOOKS LIKE RAKER GOT AWAY CLEAN!
NONSENSE. I KNOW PRECISELY WHERE HE IS!
THE GRAND MASTER
9-8
RELAX, DEAR BOY... TAKE A BONBON.
THE CAROB-COATED SYNCHERRIES ARE ESPECIALLY LOVELY.
YOU KNOW WHERE RAKER WENT?
BUT OF COURSE. HE GOT SANCTUARY ON THE HOOSEGOW.
HOW DID YOU LEARN...?
YOU FORGET, KRELL. WE NOW HAVE SPIES IN THE STAR HAWK CAMP.
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BUT, MASTER JIGSAW, RAKER WILL TELL THE STAR HAWKS WHERE WE ARE NOW.
IF HE'S ALLOWED TO TALK, DEAR BOY.
AS YOU OUGHT TO REMEMBER, KRELL, WHEN CERTAIN STAR HAWKS WERE OUR CAPTIVES...
THE GRAND MASTER
9-9
...THEIR MINDS WERE TAKEN OVER.
THEREFORE, WE ARE IN THE RAVENING POSITION...
...OF HAVING AGENTS INSIDE THE STAR HAWK SATELLITE.
AND ONE OF THEM WILL KILL RAKER!
OBVIOUSLY.
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TCR Top 100 Comic Books

This mo.	Last mnth	Title, number Publisher, format, special features, price if not 40¢	No. sold
1	--	HOWARD THE DUCK? No. 1 Marvel; black and white, $1.0C	7758
2	3	THE MICRONAUTS No. 10 Marvel-Mego	3361
3	1	X-MEN No. 126 Marvel	3185
4	4	THE AVENGERS No. 188 Marvel	3024
5	--	THE AVENGERS ANNUAL No. 9 Marvel; 75¢, 48 pages	2895
6	7	THE AMAZING SPIDER-MAN No. 197 Marvel	2749
7	9	STAR WARS No. 28 Marvel-20th Century-Fox	2565
8	7	CONAN THE BARBARIAN No. 103 Marvel-Robert E. Howard	2512
9	5	FANTASTIC FOUR No. 211 Marvel	2365
10	18	ACTION COMICS No. 500 DC; $1.00, 64 pages	2206
11	13	BATTLESTAR GALACTICA No. 8 Marvel-Universal	2196
12	20*	MARVEL PREMIERE No. 50 Marvel-Black Widow; featuring ALICE COOPER	2087
13	14	THE SPECTACULAR SPIDER-MAN No. 35 Marvel	2065
14	--	TIME WARP No. 1 DC; 64 pages, $1.00	2018
15	12	WHAT IF? No. 17 Marvel, 75¢, 48 pages; featuring What If Heroes Were Villains	2013
16	10	MARVEL TEAM-UP No. 86 Marvel; Spider-Man and Guardians of the Galaxy	1977
17	15	IRON MAN No. 127 Marvel	1919
18	29	SHOGUN WARRIORS No. 9 Marvel-Mattel	1892
19	28	SPIDER-WOMAN No. 19 Marvel	1823
20	8*	MACHINE MAN No. 11 Marvel	1804
21	21	THE INCREDIBLE HULK No. 240 Marvel	1773
22	30	WARLORD No. 26 DC	1743
23	23	JOHN CARTER, WARLORD OF MARS No. 28 Marvel-Edgar Rice Burroughs; last issue	1738
24	17	MARVEL TWO-IN-ONE No. 56 Marvel;The Thing and Thundra	1738
25	20	TOMB No. 288 Marvel	1639
26	16	THE DEFENDERS No. 76 Marvel	1596
27	--	JOHN CARTER, WARLORD OF MARS ANNUAL No. 3 Marvel-Edgar Rice Burroughs; 75¢, 48 pages	1594
28	26	THE SAVAGE SWORD OF CONAN No. 44 Marvel-Robert E. Howard; $1.00, black and white	1578
29	24*	DOCTOR STRANGE No. 27 Marvel	1578
30	19	CAPTAIN AMERICA No. 238 Marvel	1441
31	26*	POWER MAN No. 59 Marvel	1355
32	25	SUPERBOY AND THE LEGION OF SUPER-HEROES No. 256 Marvel	1329
33	--	TARZAN ANNUAL No. 3 Marvel-Edgar Rice Burroughs; 75¢, 48 pages	1314
34	27	DC COMICS PRESENTS No. 14 DC, Superman and Superboy	1296
35	36	TARZAN No. 29 Marvel-Edgar Rice Burroughs	1275
36	39	MASTER OF KUNG FU No. 81 Marvel	1272
37	34	GHOST RIDER No. 38 Marvel	1204
38	24	JUSTICE LEAGUE OF AMERICA No. 171 DC	1120
39	34	SUPERMAN No. 340 DC	1085
40	31	GREEN LANTERN No. 121 DC	1063
41	37	THE BRAVE AND THE BOLD No. 155 DC; Batman and Green Lantern	1000
42	51	HEAVY METAL No. 29 [Volume 3, Number 4] 21st Century; $1.50, full-color magazine	962
43	35	BATMAN No. 316 DC	955
44	41	THE FLASH No. 278 DC	882
45	43*	DETECTIVE COMICS No. 486 DC; $1.00, 64 pages	879
46	46*	WORLD'S FINEST COMICS No. 259 DC; $1.00, 64 pages	809
47	--	SECRET ORIGINS OF SUPER-HEROES DC; 95¢, 96 pages, digest [DC SPECIAL SERIES No. 19]	635
48	47	WONDER WOMAN No. 260 DC	615
49	46	JONAH HEX No. 29 DC	538
50	61	VAMPIRELLA No. 81 Warren; $2.00	462

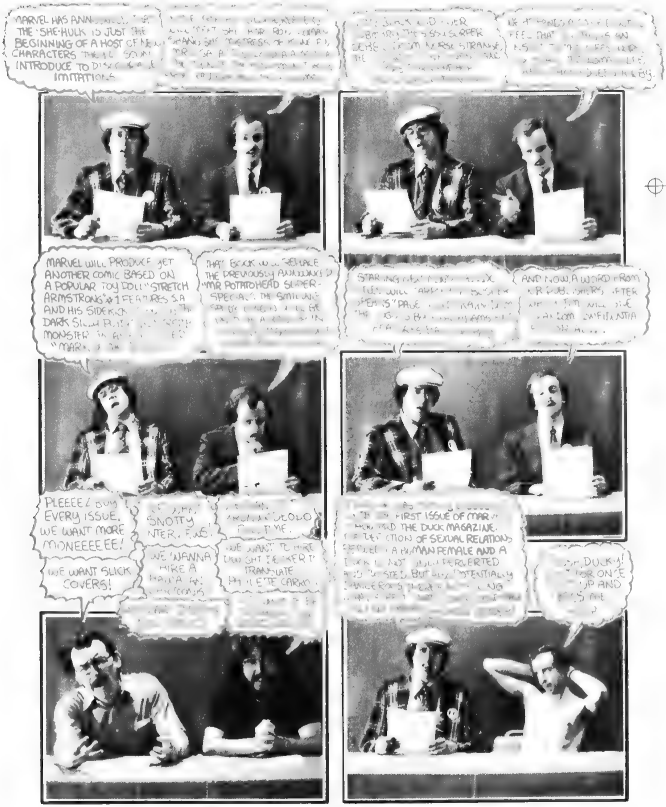
This mo.	Last mnth	Title, number Publisher, format, special features, price if not 40¢	No. sold
51	53	MARVEL TALES No. 108 Marvel; reprint	436
52	48	UNCLE SCROOGE No. 168 Gold Key-Walt Disney	425
53	44	1984 No. 8 Warren; $1.75, black and white magazine	421
54	--	SGT. ROCK'S PRIZE BATTLE TALES DC; 95¢, 96 pages, digest [DC SPECIAL SERIES No. 18]	395
55	55	EERIE No. 104 Warren; $1.75, black and white magazine	360
56	52	WALT DISNEY'S COMICS AND STORIES No. 468 Gold Key-Walt Disney; half reprint	351
57	40	FUN AND GAMES MAGAZINE No. 2 Marvel	339
58	60	CREEPY No. 111 Warren; $1.75, black and white magazine	338
59	56	WEIRD WESTERN TALES No. 60 DC	324
60	58	MARVEL SUPER-HEROES No. 84 Marvel; reprint	288
61	65	SGT. ROCK No. 333 DC	246
62	64	WEIRD WAR TALES No. 80 DC	233
63	59	SUPER FRIENDS No. 25 DC	228
64	62	DONALD DUCK No. 211 Gold Key-Walt Disney, reprints	225
65	63	MEN OF WAR No. 21 DC	219
66	69*	G.I. COMBAT No. 216 DC; $1.00, 64 pages	206
67	67	HOUSE OF MYSTERY No. 273 DC	199
68	66	UNKNOWN SOLDIER No. 232 DC	189
69	73	GHOSTS No. 81 DC	174
70	72	SECRETS OF HAUNTED HOUSE No. 17 DC	173
71	42	BUCK ROGERS No. 3 Gold Key-Robert C. Dille	172
72	65*	FLASH GORDON No. 25 Gold Key-King Features	163
73	68*	SGT. FURY No. 154 Marvel; reprints	154
74	57	THE BEAGLE BOYS VS. UNCLE SCROOGE No. 7 Gold Key-Walt Disney	151
75	--	WARREN PRESENTS: ALIEN INVASIONS COMIX No. 3 Warren; $1.50, black and white magazine, reprints	150
76	78	HUEY, DEWEY AND LOUIE No. 59 Gold Key-Walt Disney	111
77	79	DAISY AND DONALD No. 40 Gold Key-Walt Disney	107
78	68	MICKEY MOUSE No. 199 Gold Key-Walt Disney	104
79	71	LITTLE LULU No. 255 Gold Key, reprints	93
80	--	POPEYE THE SAILOR No. 150 Gold Key-King Features	91
81	77*	HARVEY COLLECTORS' COMICS No. 16 Harvey, 50¢, 48 pages, reprints	90
82	73*	TUROK, SON OF STONE No. 123 Gold Key	90
83	80	WALT DISNEY SHOWCASE No. 52 Gold Key-Walt Disney; 60¢, 48 pages; Unidentified Flying Oddball	75
84	--	THE PINK PANTHER No. 68 Gold Key-UAF-Geoffrey	74
85	75	CRAZY No. 54 Marvel; 60¢, black and white magazine	73
86	82*	BORIS KARLOFF TALES OF MYSTERY No. 94 Gold Key-Boris Karloff Estate	73
87	91	BUGS BUNNY No. 212 Gold Key-Warner Bros.	73
88	83*	TWEETY AND SYLVESTER No. 97 Gold Key-Warner Bros.	71
89	94*	CHIP 'N' DALE No. 61 Gold Key-Walt Disney	70
90	80*	HAPPY DAYS No. 4 Gold Key-Paramount	70
91	89*	GLEMM'S GHOST STORIES No. 52 Gold Key	69
92	77	ADVENTURES OF MIGHTY MOUSE No. 169 Gold Key-Viacom	67
93	84	RIPLEY'S BELIEVE IT OR NOT! No. 91 Gold Key-Ripley, reprints	67
94	93	TOM AND JERRY No. 222 Gold Key-Lowe's, reprints	67
95	76	YOSEMITE SAM No. 63 Gold Key-Warner Bros.	67
96	85	BEEP BEEP, THE ROAD RUNNER No. 83 Gold Key-Warner Bros.	65
97	82	WALTER LANTZ WOODY WOODPECKER No. 182 Gold Key-Walter Lantz	65
98	81	PORKY PIG No. 91 Gold Key-Warner Bros.	62
99	--	RICHIE RICH DIGEST STORIES No. 4 Harvey	62
100	100	RICHIE RICH No. 183 Harvey	62

*=bi-monthly titles ratings are from the month before last

PARTICIPATING SHOPS: Down Memory Lane, Norman, OK; The News & Tobacco Shoppe, Kent, OH; Fabulous Fiction Book Store, Worcester, MA; Comic Carnival & Nostalgia Emporium, Indianapolis; Comic Book Land, Milwaukee; King's Komix Kastle, Boise; Xanadu, Wilmington, DE; Adult Comics & Books, North Miami Beach; Lost Stamps & Comics, Mason City, IA; Trade-A-Tape Comic Center, Lincoln, NE; A Little Book Store, Phoenix; Comic Book Kingdom, Baltimore; Clint's Bookstore, Kansas City, The Great Escape, Louisville, KY; Larry's Comic Shop, Chicago; Bookie Parlor, Dayton, OH; Bob's Comics, Lawndale, CA; Comics & Comix, Sacramento, San Francisco, Berkeley, Palo Alto and Citrus Heights.

FANDOM CONFIDENTIAL
with Jim Engel & Chuck Fiala

this month: NEWS & VIEWS


MARVEL WILL PRODUCE YET ANOTHER COMIC BASED ON A POPULAR TOY! "STRETCH ARMSTRONG"!
THAT BOOK WILL SERVICE THE PREVIOUSLY PARALYZED "MR POTATOHEAD SLASHER-SPECTACULAR"!
AND NOW, A WORD FROM OUR PUBLISHER...
PLEEEEZ BUY EVERY ISSUE, WE WANT MORE MONEEEEEE!
WE WANT SLUDGE COVERS!
WE WANNA HIRE A NINJA TO KILL OUR COMPETITORS!
WE WANT TO HIRE DAN SCHAFFER TO TRANSLATE PAULETTE GODDARD!
THE FIRST ISSUE OF MARVEL FEATURED THE DUCK MAGAZINE.
DUCK! FOR ONCE SHUT UP AND LISTEN!

Part Two: Winter Came Late

[The first installment of this informal history and appreciation of Will Eisner's SPIRIT covered Eisner's early comic book work, the genesis of THE SPIRIT and its development up to the time when Eisner received his draft notice. In this episode we explore the realm of historical fiction.]

Winter came late that year, but night fell with its accustomed regularity. In Tudor City the stench of the local slaughterhouse still lingered in the air, a constant reminder of Manhattan's continued and unacknowledged dependence on the labor of strangers. It was here that one of the several Quality Comics art studios was located, in what had formerly been a two room apartment.

The larger room served as a bullpen for the artists who worked on the COMIC BOOK SECTION and other Eisner-edited features. Among them were Bob Powell (MR. MYSTIC), Chuck Cuidera (BLACKHAWK), Klaus Nordling (LADY LUCK), letterer Sam Rosen and a high-spirited crew of young assistants including Alex Kotzky, Joe Kubert, Tex Blaisdell and David Berg. Earlier in the day the six foot six inch tall Blaisdell had burst into the room whooping with glee because he had finally defeated skinny little Kubert at their regular lunchtime handball game, but now, in winter's night and darkness, the men's desks stood their ground silently, awash in a shallow tide of fallen pencils and erasers, forgotten flotsam marking the place where Kubert had paused in his sweeping of the floor, leaned on his broom and listened in as Rosen gave Blaisdell lessons in dirty Yiddish slang.

The erstwhile apartment's smaller room was set apart for Will Eisner. As head of the shop, he rated not only a desk and an art table but a couch to nap on and direct access to the studio's only bathroom. It was long past quitting time now but the cartoonist still sat at his drawing board, pencilling a splash page. Behind him and to his left, atop an untidy filing cabinet, a clock proclaimed the time as five minutes to twelve and a potted sanseveria flourished with the restrained decorum common to well-behaved house plants. To the right of the drawing board stood a small nightstand, strewn with an incredible array of articles: abandoned sketches, a quart bottle of milk, a two day old slice of cake, a black plastic haircomb, a straight razor and a fistful of the limber Japanese brushes he took so much pride in having mastered. Beside his right foot lay an enormous eraser, tied to one of the drawer pulls by a long string, perhaps as a precaution against its being swept out with the trash by the Kubert kid. A box of Saltine crackers spilled its contents against a book of short stories by Guy de Maupassant and the telephone, finding no room atop the nightstand, squatted on the floor like a silent black frog.

Eisner, wearing a white shirt and dark trousers with a matching vest, bent over his work, moving the pencil with a casual and practiced grace. He smiled a little to himself as he drew. This one was going to be a gem.

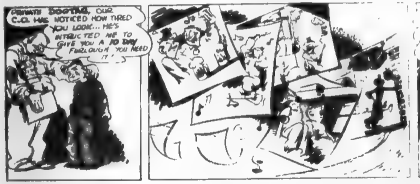
After a while he got up and stretched, eyed the cake dubiously and took a sniff at the milk. He grimaced. It was sour. The smile returned to his face, however, as he looked down on what he had drawn: the portrait of a curly-haired young man wearing a white shirt and dark trousers with a matching vest, sitting at his drawing table. To his left, a filing cabinet, atop of which a sanseveria flourished and a clock proclaimed the time. To his right, a small nightstand bestrewn with milk bottle, cake. Japanese brushes, razor, haircomb and Saltine crackers. An eraser tied to a drawer pull. A telephone squatting on the floor. The pencilled drawing differed

SELF-PORTRAIT, May 3, 1942.
Pencils by Will Eisner, Inks by Lou Fine.

Private Dogtag

10 Day Break

By Cpl. Will Eisner


PRIVATE DOGTAG, OUCH! C.O. HAS NOTICED HOW TIRED YOU LOOK... HE'S INTERESTED ENOUGH TO GIVE YOU A 10 DAY FURLOUGH IF YOU NEED IT...
I'LL SHOW HIM I'M NOT TIRED! GIVE ME BACK THAT TIE I'LL HAVE YOU K.P. TWO FIRE SQUADS TONIGHT AND RIFLE PRACTICE ALL NEXT WEEK... FOUGHT TAIL AS A LION TO A MAN WHOSE TIE I'VE...
Cpl Will Eisner

PRIVATE DOGTAG, February 11, 1943. Script, art and lettering by Corp. Will Eisner.

from the reality around it only in one respect: the cartoonist in the picture was not working on the portrait of a young cartoonist; he was inking a splash page labeled "THE SPIRIT by Will Eisner."

And Will Eisner sighed, because that was where the joke ended. This, the one hundred and first SPIRIT section, was the first one he would be unable to ink. He had stalled off his draft board for half a year now and time was running out. Lou Fine was all set to take over the job of inking the stories, working over Eisner's scripts and pencils, in the hopes that Will could get enough of a backlog built up to keep the series afloat until he was out of basic training and might have some spare time to devote to it again. And who knew? Perhaps the war would be over sooner than any of them thought and he could get back to it within a year or two. Anyway, Lou Fine was an excellent inker. Eisner winced slightly at the thought. He and Lou were friends but there had always been a slight edge of... well COMPETITION in their relationship. Everybody knew they were the two best artists at Quality Comics, although their skills lay in slightly different areas. Eisner was a master story teller and his surrealistically brilliant graphic narratives were literally light years ahead of anyone else's in their visual forms -- but Lou Fine outclassed him when it came down to pure draftsmanship and, even though it had been Will who had introduced him to those tricky Japanese brushes, Lou had leafned to handle them better in the end, as he proved to Will one day by challenging him to an inking duel. Each of them had drawn a hairthin line and proceeded to see how many times they could go over it without widening it enough for the increase to be measured. Lou had made six passes over the same line before it began to thicken but Will had managed only five and although he laughed about it at the time, the incident gave him a little twinge he wouldn't soon forget.

The seven pages which followed the splash he had just pencilled were at once an ironic commentary on Eisner's deeply felt unease at handing even the inking of his creation over to another artist and a tacit acknowledgement of his fear that Fine would surpass him at the task. The story (published May 3rd, 1942) involves Eisner's capture by a criminal named Torpedo Tom McGurk who wants to be a cartoonist and decides that the best way to break into the business is to draw THE SPIRIT. Even though Denny Colt rescues his biographer, the adventure causes Eisner to miss his deadline and he is forced to turn in the story drawn by McGurk or face the wrath of his editor. To Eisner's chagrin, the editor thinks that the new style is a big improvement! The last panel shows Eisner lying on the floor in a dead faint as the editor's voice mumbles about "crazy temperamental artists" from the receiver of the squatting telephone.

In February, just as the best stories he had done to date began to see print, stories like "Madam Minx" and "The Ghost of Post 13," Eisner left Manhattan for the comparative seclusion of Stamford, Connecticut, where another Quality art studio had been set up. Here he scripted and pencilled about twenty eight-page SPIRIT episodes during the course of one very busy month. The scripts, as was Eisner's wont, were written right on the illustration boards, but the pencils varied from tightly detailed drawings to rough breakdowns, depending on how interesting each scene was to its creator. Occasionally Eisner would even ink a panel or two, particularly if it contained something he liked to do, such as a gnarled tree or a beautiful woman.

The relationship between Eisner and Fine was much looser than that shared by most of today's pencillers and inkers. If Lou wanted to erase Will's drawings and substitute his own, he would go right ahead and do it. As a result, some panels of the collaborations look as if Fine barely touched them and others look like Eisner never did. With the passage of time, Will's tight pencils gave way to simple layouts and the feature gradually began to take on a new look. Fine was a brilliant anatomist, as even a cursory glance at his costume-hero work will reveal, but THE SPIRIT was not a straighforward dramatic adventure book; it had always walked the thin line between tragedy and comedy, a shadowy area where both sorrow and joy are bound by the gentlest of ironies. Fine was more than capable when it came to the turn of muscle upon bone, the lift of a breast, the powerful juncture of neck and shoulder, but he was not a humorous man and his idea of light caricature seems to have consisted of giving his criminals fat fannies, gawkish necks and spherical cheeks. Trouser cuffs flapping wildly around pipestem thin ankles, hands displaying the tense clenchings of outlaw paranoia, they had moved from Eisner's world of pathetic and brutal greed to Abbott and Costello's realm of bumbling ineffectuality. Fine also didn't appreciate Eisner's "cinematic" approach to story telling, complaining about the way he threw away whole panels on minute landscapes wherein tiny figures trudged toward the "camera" from distant horizons.

But there was something worse than inking tiny landscapes bothering Lou Fine at this time. He had quickly grown disenchanted with signing Will Eisner's name to the work he was doing. Publisher Busy Arnold, an open-handed employer who went out of his way to keep Fine in his shop, agreed to give him a five dollar a week raise, but Fine was not persuaded. Ultimately he got his way and the 117th section (published August 23, 1942) bears Eisner's name on the first page and Fine's on the last. Ironically, this very story was one collaborative effort into which Eisner had put a greater than normal amount of work, featuring as it did The Spirit's female doppleganger and sometime love-interest, Silk Satin. Needless to say, Will did not take kindly to seeing Lou's signature on the last page and the matter was apparently settled by seeing that Fine got enough of a raise to compensate him for his continued anonymity.

The SPIRIT stories dating from this period, the summer of '42, are without a doubt the best of what are usually called the "non-Eisner" sections, although this term, as can be seen, is extremely misleading. It is almost as if Eisner's INKING alone is what causes dealers to sell a section at twice the "non-Eisner" price, and worse, to cause collectors to ENJOY it twice as much.

The incident over signatures led to one amusing and much belated re-

SEE HOW CLEVERLY I HAD THE BOYS HERD THAT PETTY CROOK TO THE HOUSE WHERE YOU WERE? YOU FOLLOWED THE BAIT LIKE ANY ANIMAL!
© 1942 WILL EISNER INC.
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DIANA THE HUNTRESS, Sept. 13, 1942. Script by Manly Wade Wellman, pencils and inks by Lou Fine, letters by Sam Rosen.

percussion. Eisner was in the army by this time and his stock of stored scripts and breakdowns was running low, so Manly Wade Wellman was hired to write some SPIRIT stories. Among the first of these was "Diana The Huntress" (September 13, 1942) and Fine, in what one may presume to have been an ironic mood, took the opportunity to prove that he could out-Eisner Eisner by turning in a job that aped Will's every stylistic mannerism without once stooping to a single direct swipe. The funny thing is that nearly forty years had passed and Fine was long dead before Will actually sat down and took a good look at the particular section -- but when he did, he was momentarily convinced that it WAS his own work!

By mid-1942 it had become apparent that Eisner was not going to be able to continue to script and pencil THE SPIRIT on a regular basis. He was stationed at an army camp near Baltimore and messengers from Quality Comics, posing as relatives, would deliver packages of illustration board and pick up finished pages as often as practical, but as time went on and he was tranferred to the Pentagon, his contributions became fewer and further apart. The last of the Eisner-Fine collaborations was "A Zombie," which ran on November 8, 1942. Eisner went on to do a gag strip called PVT. DOGTAG as well as numerous training manuals and preventive maintenance tracts for the army, but with the exception of a couple of stories scripted and pencilled while on furlough in 1943, his involvement with THE SPIRIT lay in a state of, shall we say, suspended animation until the winter of 1945.

Meanwhile, back at Quality Comics, editors John Beardsley and Gwen Hansen began buying SPIRIT scripts from Manly Wade Wellman and Bill Woolfolk. Wellman, who did the work "because the money was there," while he was trying to become established as a mainstream author, recalls that THE SPIRIT was harder to script than most comics because "the running characters were sure-enough people, not dull symbols." Since neither he nor Woolfolk were allowed to sign their work, it is impossible to tell in every case who wrote which story, but their stylistic and thematic differences are apparent enough to enable rudimentary distinctions to be made. Wellman, who is best known for his weird tales and Southern fantasies, says that he "concentrated on coming up with a good character, criminal or otherwise, with a cheerful sort of surprise ending." His are the stories which deal with hypnotism, magicians, cursed artifacts, exotic cults, ethnic legends and displaced Southerners in Central City. Woolfolk, on the other hand, specialized in whodunits, locked room mysteries, patriotic heroism, innocent murder suspects and Holmesian deduction.

With Eisner out of the picture, Lou Fine was promoted to pencilling and he in turn acquired a phenomenal stable of young inkers, most of whom seemed to start work while still in high school and put in a year at the Quality shop before being drafted. None of these men were ever assigned to THE SPIRIT on a regular basis; they simply worked on staff and inked whatever was put on their desk in the morning. Among them were Aldo Rubano, Joe Kubert, Jack Keller, Alex Kotzky, John Belfi and Robin King.

Belfi's story is typical: he was 16 when he was hired but he could only work in the afternoons because he was still in school. He hated to ink over Lou Fine's pencils because they were so beautifully detailed and shaded that he felt sure he was "ruining" them. Fine told him not to worry -- he was a good kid and he was doing just swell. Around this time Martin DeMuth took over the lettering and Belfi used to watch with amazement as DeMuth, who never used any guidelines, would letter one balloon after another freehand, putting captions like "Meanwhile" inside of lovely little banners which floated off the edges of the panel borders, all the while carrying on animated and irrelevant conversation with the other men in the shop. No one knew quite how he did it, but he never made a mistake. After Belfi was drafted in early '43, Joe Kubert, who had graduated from sweeping floors and doing

ONLY ONE HOUR TO MIDNIGHT, THEN YOUTH DAY WILL BE OVER!
HERE COMES DOLAN AND EBONY WITH THE MAYOR! HEY, EBONY, LET ME OUT!
SPIRIT, YOU'VE GOT TO DO SOMETHING... THOSE CRAZY KIDS ARE LOOKING US UP!
'TIS GOIN' TO BE SO-MR. SPIRIT IS BOSS!
SORRY GENTS..I'M AN OUTLAW BE-GOSH, WHO AM I TO BE HELPIN' WITH THE POLICE COMMISSIONER?
TRY TO STEAL TH' CITY PAYROLL, EH? YOU BUMS ARE GOIN' TO HAVE A NICE LONG TIME TO THINK IT OVER!
HEY BUD, AIN'T YOU THE GUY I SOCKED THIS WITH A COUPLE YEARS BACK? UP FER MURDER, WEREN'T YA?
SAY, SHORTY, WHAT YA IN FOR?
I'LL HAVE YOU KNOW I'M POLICE COMMISSIONER DOLAN AND THIS IS MAYOR BLAST!
HA-HA!! GET A LOAD OF DAT, WHY THEY'RE CRAZY!!
SEE HERE! WHO ARE YOU CALLING CRAZY? I'VE A GOOD MIND TO...
..TEACH YOU SOME MANNERS..
YOUR PAL GOT FRESH WITH ME, SO I'LL HAFTA GIVE YOU A GOIN' OVER!
STAY AWAY FROM ME, YOU RAT!
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TOOTH DAY, December 6, 1942. Script by Manly Wade Wellman (?), pencils by Lou Fine, inks by John Belfi, letters by Sam Rosen.

COMIC BOOK SECTION
RECORD PHILADELPHIA
ACTION Mystery ADVENTURE
SUNDAY MARCH 12 1944
The Spirit
7X8=57
CAT
AT AN EXCLUSIVE HOTEL IN CENTRAL CITY...
YES, WE HAVE A RESERVATION FOR YOU CHIEF DOUBLE-EAGLE BUT--BUT--
I SEE! YOU DON'T LIKE MY ROOM, MATE!
I PAY TRIPLE FOR ME AND MONVA... GOLD NUGGETS! AND TAKE FULL RESPONSIBILITY!
AT THAT PRICE, CHIEF, YOU MAY ROOM WITH A WHOLE ZOO! YOUR SUITE IS NUMBER 777
WHO ARE YOU? WHY ARE YOU HERE!
WAITING FOR YOU -- IF YOU'RE CHIEF DOUBLE-EAGLE!

DOUBLE EAGLE, March 12, 1942. Script by Jack Cole (?), pencils by Cole, inks by unknown (probably Robin King), letters by Martin DeMuth.

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backgrounds, inked THE SPIRIT and a number of other Lou Fine features during his summer vacation. The Quality shop was a great place for young artists to learn their trade. What better way to pick up a few pointers about anatomy or humor than by inking over the pencils of a Lou Fine or a Jack Cole?

It would have been a wonderful arrangement if Fine hadn't finally burnt out on the idea of being Will Eisner's ghost. When he quit the series in the fall of '43, one of the anonymous inkers filled in until Jack Cole was able to take it on. Cole, better known for his creation of the incomparable PLASTIC MAN, was already ghosting the SPIRIT dailies when he began work on the Sunday COMIC BOOK SECTION. He had also, at publisher Busy Arnold's request and with Eisner's reluctant consent, designed an ersatz SPIRIT called MIDNIGHT who was half parody and half clone of the original. MIDNIGHT was created as insurance against Eisner's possible death in the war because Eisner insisted on retaining the copyrights to his creation and Arnold was afraid that he might lose the right to print it in the event of Will's demise.

Jack Cole brought more than just his past experience to THE SPIRIT. Of all the ghost artists who ever worked on the book, he was the only one who could write his own scripts. Sections like "Double Eagle" (March 12, 1944) and "Suspended Animation" (April 16, 1944) display his talents to good advantage. A natural humorist, he gave THE SPIRIT the same zany checkerboard linoleum look he had always lavished on PLASTIC MAN.

But Cole's tenure on the feature ended all too soon and after him, there was no one left at Quality who could do it justice. One by one they had all been drafted. Woolfolk and Wellman's scripts degenerated into simple detective stories, lacking that singular blend of hard-bitten pessimism, gushy sentimentality, self-deprecating humor and ironic metaphysical speculation which had always set Eisner's tales apart from those of others in the field. By late 1944, THE SPIRIT had become just another one of the quasi-serious adventure strips being churned out by the staff artists at the Quality studios. Denny Colt seemed to be a permanent house guest at the home of Police Commissioner Dolan and the two men felt into a pattern of chaffing rivalry which virtually betrayed their pre-war relationship. Dolan's lovely daughter Ellen gave up her detective agency and spent all her time at charity balls, being robbed and kidnapped by a succession of men who always seemed to be impersonating other men equally vapid. It never rained. Ebony White, who had natural rhythm, played drums and ate turtle stew with other people of colour. The Spirit kept his suit on at all times and was rarely seen without his hat. Gone was that dark alley feel, those sleazy waterfront criminals, the sexual tensions presented by beautiful and ruthless women who were out to acquire someone's jewels. Gone were the miserable orphan children, the psychopathic killers, the crooked politicians, the overturned garbage cans and the omnipresent puddles of last night's rain. The Central City of the late war-time period was simply another world altogether -- and to Will Eisner's fans, a very boring one indeed. It wasn't that the scripts or art were BAD -- they merely suffered from a cumulative tediousness of vision. The curious thing about this era is that aside from inker Robin King, the identities of the four or five SPIRIT ghosts who worked between late 1944 and the end of 1945 remain a complete mystery. Perhaps it's just as well.

It had been a long and brutal war. The Dead numbered in the millions. In a sense, THE SPIRIT, like Lucky Strike Green, was a casualty of the conflict. By December 1945 he was ready to be laid away, the victim of terminal mediocrity. R.I.P.

But wait! What's that scrabbling sound I hear, as if of someone digging their way out of a tomb? And look, way off on the horizon -- isn't that somebody trudging this way? He seems to be a fleshy, balding fellow -- can you see him?

Holy smoke! He... he's carrying a fistful of Japanese brushes in one hand and a four year old slice of cake in the other!... It can't be!... No, it is!... It's... gasp... It's WILL EISNER, home from the war!

[Next time: An office on Wall Street, some sorcerer's apprentices, high tide, green grass and clean black ink, the making of a typhoon, a series of poor decisions, one final whimper... and a quote by Albert Camus! All this and more in "Once More, With Feeling!"

I should like to offer my grateful acknowledgement to the following people for their help in matters of memory: John Belfi, David Berg, Tex Blaisdell, Chuck Cuidera, Jack Keller, Joe Kubert, Man-

Investors Corporation of America
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		U.S.*	Foreign
100	for	$ 5.00	$ 8.00
300	for	11.25	16.25
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1,000	for	30.50	40.50
2,000	for	60.50	80.50
3,000	for	90.50	120.50
4,000	for	119.50	159.50
5,000	for	149.00	199.00
6,000	for	177.00	237.00
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300	for	13.25	18.25
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3,000	for	95.00	128.00
4,000	for	125.00	169.00
5,000	for	155.00	210.00

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(8 3/4" x 11 1/4" with 2" flap)

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300	for	15.00	22.00
500	for	22.00	30.00
1,000	for	35.00	48.00
2,000	for	69.00	95.00
3,000	for	103.00	142.00
4,000	for	135.00	187.00
5,000	for	167.00	232.00

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3,000	for	180.00	232.00
4,000	for	236.00	308.00

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1,000	for	23.00	29.00
2,000	for	45.00	57.00
3,000	for	66.00	84.00
4,000	for	86.00	110.00
5,000	for	105.00	135.00

MOST ORDERS ARE SHIPPED VIA U.P.S. PLEASE INCLUDE STREET ADDRESS & TELEPHONE.

*U.S. prices are for Continental U.S. only. ALASKA, HAWAII, APO & FPO must add 75¢ per 100 bags for higher parcel post and insurance charges.

OHIO RESIDENTS PLEASE ADD 5½% OHIO SALES TAX

Foreign prices are higher due to much higher postage charges.

At the home of Commissioner Dolan...
YOU SAY YOUR COUSIN'S VISITING YOU, ELLEN? --- AND YOU'RE
YES! COOKIE'S HUNGRY FOR ROMANCE! SHE'S PICKED UP AN ADMIRER I DON'T LIKE - A SMOOTHIE NAMED SPARLING ---
I HOPED YOU'D HELP ME TALK SENSE TO HER! -- OH, HERE SHE IS NOW!
OOOO! YOU MUST BE THAT WONDERFUL SPIRIT!
COOKIE, WE'RE YOUR FRIENDS! WE WANT TO HELP YOU HAVE FUN, BUT SENSIBLE FUN! IF I ASK YOU TO ---
YES, YES, SPIRIT! YOU'RE GOING TO ASK ME ---
© 1974 WILL EISNER, INC.

COOKIE, September 2, 1945. Script by Bill Woolfolk or Manly Wade Wellman, pencils and inks by unknown Quality Comics staff artist, letters by Martin DeMuth. If you can identify the artist(s) who did this work, please write to me at once! – Cat.

ly Wade Wellman, and, of course, Will Eisner. Thanks also to Mark Hanerfeld for supplying the photostat of the rare PVT. DOGTAG and to Jerry Bails, Jerry Sinkovec, John Benson, Calvin Slobodian and about twenty other kind folks for the loan of their SPIRIT sections.

Compilation of data for The Complete SPIRIT Index is nearly finished, but I am still trying to locate a copy of THREE COMICS MAGAZINE No. 1 for indexing purposes. I would also like to hear from anyone who has information as to the whereabouts of Robin King, Jerry Grandenetti, "Chris" Christiansen, Jim Dixon or Abe Kanegson. Write to: Crazy Cat Yronwode, Star Route Three, Birch Tree, MO 65438 © Cat Yronwode

Harvey Coming Comics

(Note: this schedule is an approximation since we didn't receive the actual schedule at press time.]

DEVIL KIDS No. 97, January. [10/4]

RICHIE RICH AND GLORIA No. 12, January. 50¢. [10/4]

RICHIE RICH AND REGGIE No. 3, January. 50¢. [10/4]

RICHIE RICH SUCCESS STORIES No. 21, January. 50¢. [10/4]

RICHIE RICH VAULTS OF MYSTERY No. 32, January. [10/4]

RICHIE RICH AND CADBURY, THE PERFECT BUTLER No. 11, January. 50¢. [10/11]

RICHIE RICH AND HIS GIRL FRIENDS No. 3, January. 50¢. [10/11]

RICHIE RICH CASH No. 33, January. [10/11]

RICHIE RICH AND CASPER No. 32, January. [10/18]

RICHIE RICH DOLLARS AND CENTS No. 95, January. 50¢. [10/18]

RICHIE RICH GEMS No. 29, January. 50¢. [10/18]

RICHIE RICH INVENTIONS No. 12, January. 50¢. [10/18]

RICHIE RICH No. 185, January. [10/25]

RICHIE RICH GOLD AND SILVER No. 27, January. 50¢. [10/25]

RICHIE RICH MONEY WORLD No. 44, January. [10/25]

Charlton Coming Comics

FIGHTIN' MARINES No. 148, January. [10/2]

HAUNTED No. 47, January. [10/2]

ATTACK No. 20, January. [10/9]

I LOVE YOU No. 128, January. [10/9]

BILLY THE KID No. 134, January. [10/16]

WAR No. 19, January. [10/16]

GHOSTLY TALES No. 141, February. [10/23]

SECRET ROMANCE No. 48, February. [10/23]

FIGHTIN' ARMY No. 144, February. [10/30]

OUTLAWS OF THE WEST No. 87, February. [10/30]

Marvel Coming Comics

DAREDEVIL No. 162, January. "Requiem For A Pug" is by Michael Fleisher and Steve Ditko. Daredevil loses his memory and, in so doing, finds his roots. Ditko did the cover. [10/2]

HOWARD THE DUCK? No. 2, January. "The Crash of '79" is by Bill Mantlo, Gene Colan and Dave Simons. Howard battles his first human foe, Pro Rata. Also, "The Wally Sidney Story" is by Mantlo, Colan and Klaus Janson. Animal indecency is explored as Mantlo gets some licks in against the clothiers of Howard. [10/2]

MARVEL SUPER-HEROES No. 86, January. From INCREDIBLE HULK #134 comes "Among Us Walks... The Golem" by Roy Thomas, Herb Trimpe and Sal Buscema. [10/2]

MARVEL TREASURY EDITION #24, January. The Hulk-Warlord adventure on Counter-Earth is reprinted from INCREDIBLE HULK #175-178: "Man-Brute In The Hidden Land" by Roy Thomas, Herb Trimpe and Jack Abel; "Crisis On Counter-Earth" by Gerry Conway, Trimpe and Abel; "Peril On The Plural Planet" by Conway, Trimpe and Abel; and "Triumph On Terra-Two" by Tony Isabella, Trimpe and Abel. [10/2]

MARVEL TWO-IN-ONE No. 59, January. "Trial And Error" is by Marv Wolfman, Ralph Macchio, Chic Stone and Al Gordon. A guy named Norman has a list of tasks he hopes to accomplish before turning thirty. The Thing and the Human Torch play O'Rourke and Tattoo to aid in Norman's conquests. Bob Budiansky and Chic Stone did the cover. [10/2]

ROM No. 2, January. "Second Coming" is by Bill Mantlo and Sal Buscema. The Dire Wraiths mount a counter-offensive against Rom as the supporting cast is expanded. Al Milgrom did the cover. [10/2]

THE SAVAGE SWORD OF CONAN No. 47, December. "Treasure of Tranicos" is by Roy Thomas, Gil Kane and John Buscema, and Joe Rubinstein, from the story by Robert E. Howard and L. Sprague deCamp. [10/2]

SHOGUN WARRIORS No. 12, January. "The Moon Menace" is by Doug Moench, Herb Trimpe and Mike Esposito. A giant meteor is about to crash into Earth, and the Shogun Warriors plan to flee valiantly into space. Walt Simonson did the cover. [10/2]

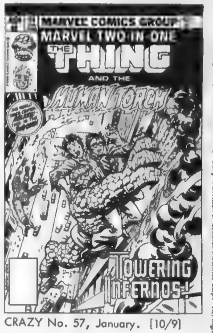
SPIDER-WOMAN No. 22, January. "Bring On The Clown" is by Michael Fleisher, Frank Springer and Mike Esposito. Fresh from his appearance at another company (?), the Killer Clown meets Spider-Woman. Marie Severin did the cover. [10/2]

SPIDEY SUPER STORIES No. 44, January. [10/2]

THE AMAZING SPIDER-MAN No. 200, January. "The Spider And The Burglar" is by Marv Wolfman, Keith Pollard and Jim Mooney. Spider-Man celebrates his 200th issue by finally tracking down and showing down that burglar responsible for him becoming a crime fighter in a 36 page story, in this 75¢ issue. Special: one page written by Stan Lee! John Romita did the cover. [10/9]

BATTLESTAR GALACTICA No. 11, January. "Scavenge World" is by Roger McKenzie, Walt Simonson and Klaus Janson. The Galactica encounters the Sargasso Sea of space. Walt Simonson and Klaus Janson did the cover. [10/9]

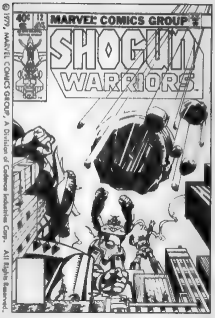
CAPTAIN AMERICA No. 241, January. "Fear Grows In Brooklyn" is by Mike W. Barr, Frank Springer and Pablo Marcos. Cap is after a bunch of bad guys. The problem: So's The Punisher. Frank Miller and Bob McLeod did the cover. [10/9]



CRAZY No. 57, January. [10/9]

GHOST RIDER No. 40, January. "Death In The Nuclear Family" is by Michael Fleisher and Don Perlin. Johnny Blaze becomes involved in a nuclear disaster. Bob Budiansky and Al Gordon did the cover. [10/9]

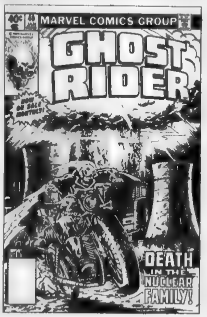
THE HULK No. 18, January. "Castaway" is by Doug Moench, Ron Wilson and Pete Oliff. The Hulk gets stranded a la Robinson Crusoe. Also, Moon Knight appears in "Shadows In The Heart of The City" by Moench, Bill Sienkiewicz and Pete Oliff, as he attempts to avenge the deaths of two girl friends



at the hands of his former CIA crony, now an axe murderer. Bob Larkin did the cover. [10/9]

MARVEL FUN AND GAMES No. 5, January. Ads are added to the package for the first time. All puzzles and artwork by Owen McCarron. McCarron did the cover. [10/9]

MARVEL SUPER SPECIAL No. 13, January. WEIRDWORLD "Part The Third" is by Doug Moench, John Buscema, Rudy Nebres, Peter Ledger and Pete Oliff. The Warriors of the Shadow



Realm saga concludes as Tyndall and company traverse the mirror dimension to Darkiens' tomb of Limbo to prevent the ancient evil sorcerer from being resurrected. Buscema, Nebres and Ledger did the cover. [10/9]

MARVEL SUPER SPECIAL No. 14, January. "Meteor," the film, is adapted to comic form by Ralph Macchio, Gene Colan and Tom Palmer. (And remember the bit we mentioned about "Meteorite?"

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That was, we are told, a joke.) Frank Miller and Peter Ledger did the cover. [10/9]

THE MICRONAUTS No. 13, January. "Be It Ever So Deadly" is by Bill Mantlo, Howard Chaykin and Al Milgram. The fate of Bug on his homeworld is explored. Mike Golden did the cover. [10/9]

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THOR No. 291, January. "When Gods Join Together" is by Roy Thomas, Keith Pollard and Chic Stone. Odin and Zeus band together to form the So-Be-It Union (look for the union label!) and attack Thor, Zuras and all those wild and crazy Eternals. Keith Pollard and Bob Layton did the cover. [10/9]

THE AVENGERS No. 191, January. "Back To The Stone Age" is by Roger Stern, David Michelinie, John Byrne and Dan Green. The Grey Gargoyle turns Daredevil and Iron Man into stone and then discovers Margot Kidder has taken over his old apartment! Honest, that's what it says here. George Perez and Sal Buscema did the cover. [10/16]

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CONAN THE BARBARIAN No. 106, January. "Chaos In The Land Called Kush" is by Roy Thomas, John Buscema and Ernie Chan. Conan battles a humanoid boar, hoping to prevent him from boring (or being boring). Buscema and Bob Layton did the cover. [10/16]

FANTASTIC FOUR ANNUAL No. 14, January. "Cats-Paw" is by Marv Wolfman, George Perez and Pablo Marcos. The FF and Franklin Richards battle The Salem Seven. Delayed from August schedule. [10/16]

FANTASY MASTERPIECES No. 2, January. "When Lands The Saucer" is by Stan Lee, John Buscema and Joe Sinnott, and is reprinted in edited form from SILVER SURFER #2. The cover is from #2 and is by Buscema and Sinnott. [10/16]

THE INCREDIBLE HULK No. 243, January. "Death And Destiny" is by Roger Stern, Steven Grant, and Sal Buscema. The Hulk finishes off Tyrannus and heads back to New York. Al Milgrom did the cover. [10/16]

MAN-THING No. 2, January. "Himalayan Nightmare" is by Michael Fleisher, Jim Mooney and Bob Wiacek. Man-Thing is teleported to the other side of the world and is mistaken for the Abominable Snowman. Bob Wiacek did the cover. [10/16]

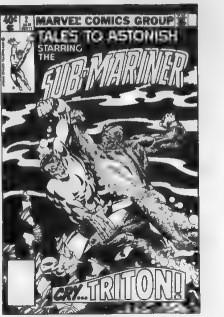
MARVEL'S GREATEST COMICS No. 84, January. From FANTASTIC FOUR #103, "At War With Atlantis" by Stan Lee, John Romita and John Verpoorten is reprinted. [10/16]

MARVEL TALES No. 111, January. "Danger Is A Man Named... Tarantula" is by Gerry Conway, Ross Andru, Frank Giacoia and David Hunt, and originally appeared in AMAZING SPIDER-MAN #134. [10/16]

TALES TO ASTONISH No. 2, January. "Cry... Triton" is reprinted from SUB-MARINER #2, and it's by Roy Thomas, John Buscema and Frank Giacoia. The cover is a reprint from #2 by Buscema and Giacoia. [10/16]

THE TOMB OF DRACULA No. 2, January. "The Dimensional Man" is by Marv Wolfman and Steve Ditko, while "The Court of The Dead" is by Wolfman, Frank Robbins and John Tartaglione. Bob Larkin did the cover. [10/16]

X-MEN No. 129, January. "God Spare The Child..." is by Chris Claremont, John Byrne and Terry Austin. The X-Men are finally reunited. Enter a new mutant named Ariel plus the evil of the "Hellfire Club." Byrne and Austin did



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the cover. [10/16]

AMAZING ADVENTURES No. 2, January. "X-Men" Part two is reprinted from X-MEN #1, by Stan Lee, Jack Kirby and Paul Reinman. Also, "Lonely Are The Hunted" is reprinted from #39, and it's by Roy Thomas, Werner Roth and John Verpoorten. [10/23]

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THE DEFENDERS No. 79, January. "Chains of Love" (Got a hold on me, yeah!) is by Ed Hannigan, Herb Trimpe and Mike Esposito. The original Defenders travel to Tunnelworld, while the new Defenders battle Mandrill and his all-woman army. Plus, a band of mutants created by Jack Kirby for a CAPTAIN AMERICA ANNUAL return to disgust their adversaries. Rich Buckler did the cover. [10/23]

FANTASTIC FOUR No. 214, January. "And No One Shall Save Them" is by Marv Wolfman, John Byrne and Joe Sinnott. The Human Torch is the only one now left to save the incapacitated Fantastic Three from the aging induced

MARVEL ANNOUNCES REVISED DIRECT SELLING TRADE TERMS

MARVEL COMICS
REVISED TRADE TERMS

We are announcing today the following uniform trade terms for the sale of Marvel Comics on a non-returnable basis to "wholesale distributors" who service the comic collector store market. These terms will become effective with orders submitted for Marvel Comics scheduled for on sale in October 1979. For present accounts, the $5000 minimum under requirement contained in Purchase Term No. 1 will be deferred until January 1, 1980, and the Drop Ship Provision charges contained in Purchase Term No. 7 (Note A) will be deferred until March 1, 1980.

Marvel Comics are available directly from the publisher on a non-returnable basis upon the trade terms itemized in this letter. In addition, as you probably know, Marvel Comics are available on a nationwide basis through more than 500 independent regional wholesalers who are serviced by the Curtis Circulation Company, Marvel's national distributor. Comics distributed through the Curtis/wholesaler network are available on a returnable basis at a price structure differing substantially from those stated in this letter.

The trade terms stated herein are available only to wholesaler distributors who resell the comics to other distributors or independently owned retail outlets. The price structure does not apply to affiliated retail outlets which may be owned either by the distributor personally or through a corporation. Wholesale distributors who sell a portion of their comics on a retail basis either directly or through affiliated retail outlets owned by the distributor personally or through a corporation must specify on their order form the number of copies to be sold on such retail basis. Marvel will give a discount of 50% on this retail portion of each order.

PURCHASE TERMS

1. **Minimum Monthly Order:** $5000.
2. **Discount to Distributors:** 60% off Cover Price.
3. **Terms of Sale:** Firm Sale Non-returnable.
4. **Minimum Order:** 25 copies per title per month and orders must be in multiples of 25 (i.e. 50, 75, 100, 125, etc.).
5. **Order Date:** Must be received not later than date appearing on monthly solicitation form sent to distributor by Marvel.
6. **Credit Terms:** Net 30 days (See note B below).
7. **Drop Ship Provision:** See Note A below.
8. **Packaging:** Order will be shipped in packaging of Marvel's choice. Those distributors requesting packaging in corrugated cartons will be charged $ .43 per carton required.

Notes:

(A) Drop Ship—The above terms apply to a shipment to a single designated point (i.e. the distributor's warehouse). Marvel will drop ship to the distributor's customer upon the following conditions:

I —Each shipping point must have a minimum order of $100 per month.

II—On shipping points having a monthly order of less than $5,000 an additional charge payable to Marvel Comics to cover shipping and handling of $ .017 per copy and $2.29 per title for each drop ship point. There shall be no charge for shipping points having a monthly order of $5,000 or more.

(B) Credit Terms—Credit terms stated apply to distributors who have done business with Marvel for at least (3) months. New accounts will be required to submit payment with order for the first three months. After the establishment of such credit, the standard credit terms will apply, net 30 days above.

Marvel reserves the right to change these purchase terms upon 30 days notice to the distributor. Such notice will appear on the monthly solicitation forms sent out by Marvel and by separate letters sent to all accounts. To assure the integrity of the distribution system, copies distributed on a non-returnable basis pursuant to these terms may carry on their cover different indicia than those copies distributed through the Curtis/wholesaler method which are returnable. At the present time, copies distributed on a non-returnable basis carry a diamond-shaped indicia rather than the BI Pad number and Curtis colophon. Marvel reserves the right to change such markings at any time.

All new accounts will be required to fill out an application form detailing data required for credit checks and will also be asked to supply a list of the retailers whom they anticipate servicing.

Your signature on the monthly solicitation forms will signify your acceptance of the trade terms then in effect.

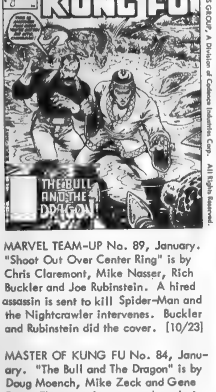
We trust that these new uniform trade terms to our comic collector distributors will satisfactorily meet the requirements of this valued part of our business.

by Skrull perfidy. Byrne and Sinnott did the cover. [10/23]

IRON MAN No. 130, January. "The Digital Devil" is by David Michelinie and Bob Layton. Iron Man battles demons and computers in the land of the rising sun. Layton did the cover. [10/23]

MARVEL SPOTLIGHT No. 4, January. "Shadow Doom" is by Marv Wolfman, Archie Goodwin, and Steve Ditko. Captain Marvel battles shadow demons from another dimension. Ditko did the cover. [10/23]

MARVEL SUPER ACTION No. 15, January. From AVENGERS #56, "Death Be Not Proud" by Roy Thomas, John Buscema and George Klein, is reprinted. [10/23]



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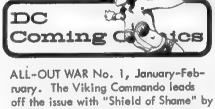
MARVEL TEAM-UP No. 89, January. "Shoot Out Over Center Ring" is by Chris Claremont, Mike Nasser, Rich Buckler and Joe Rubinstein. A hired assassin is sent to kill Spider-Man and the Nightcrawler intervenes. Buckler and Rubinstein did the cover. [10/23]

MASTER OF KUNG FU No. 84, January. "The Bull and The Dragon" is by Doug Moench, Mike Zeck and Gene Day. This story focuses on the relationship of Shang-Chi and Black Jack Tarr as they battle forces of Fu Manchu in the wilds of South America. Zeck and Day did the cover. [10/23]

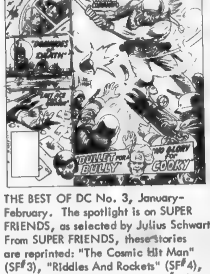
THE SPECTACULAR SPIDER-MAN No. 38, January. "Curse of the Living Vampire" is by Bill Mantlo, John Buscema and Chic Stone. Spider-Man has his final encounter (they promise) with Morbius at a Halloween party. Al Milgrom did the cover. [10/23]

STAR WARS No. 31, January. "Return To Tatooine" is by Archie Goodwin, Carmine Infantino and Bob Wiacek. Luke returns to his home planet and gets into big trouble with Empire stormtroopers. Infantino and Wiacek did the cover. [10/23]



ALL-OUT WAR No. 1, January-February. The Viking Commando leads off the issue with "Shield of Shame" by which the Viking meets a woman war correspondent for LIFE magazine; the Black Eagle appears in "Wings For A Blind Pilot" by Kanigher, Dick Ayers and Romeo Tanghal; Force Three stars in "Dominoes of Death" by Kanigher, and Jerry Grandenetti; The Unknown War is represented by "Bullet For A Bully" by David Allikas and Bill Payne; the Marines star in "Last Ace For A Gunner" by Evan Douglas and Mar Amongo; and the issue is rounded out with "No Glory For Cooky" by Bob Haney and E.R. Cruz. The cover is by Joe Kubert. [10/9]

BATMAN No. 319, January. "Never Give Up The Ghost" is by Len Wein, Irv Novick and Frank McLaughlin. The Gentleman Ghost appears to make himself a general nuisance. Joe Kubert and Dick Giordano did the cover. [10/9]



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THE BEST OF DC No. 3, January-February. The spotlight is on SUPER FRIENDS, as selected by Julius Schwartz. From SUPER FRIENDS, these stories are reprinted: "The Cosmic Hit Man" (SF#3), "Riddles and Rockets" (SF#4), and "The Monster Menace" (SF #10), all by E. Nelson Bridwell, Ramona Fradon and Bob Smith. A JLA story, "Man Thy Name Is Brother" by Gardner Fox, Mike Sekowsky and Sid Greene, from JLA #57, and a TEEN TITANS tale, "Eye of the Beholder" by Len Wein, Marv Wolfman, and Bill Draut, make up the rest of the issue. [10/9]

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DC COMICS PRESENTS No. 17, January. "Ice Slaves of Killer Frost" is by Gerry Conway, Jose Garcia Lopez and Steve Mitchell. It's Superman vs. Firestorm as Killer Frost gains control of Superman's mind and uses him to get Firestorm. Garcia Lopez did the cover. [10/9]

THE FLASH No. 281, January. "Deadly Games" is by Cary Bates, Don Heck and Frank Chiaramonte. If Clive Yorkin didn't do it, then maybe Professor Zoom, the Reverse-Flash, did. Dick Giordano did the cover. [10/9]

GHOSTS No. 84, January. Featured stories: "Torment of the Phantom Face" by Carl Wessler and Noly Zamora; "Gamble With A Ghost" by George Kashdan, Dick Ayers and Joe Giella; and "Phantom's Flock" by Kashdan and Rudy Florese. Luis Dominguez did the cover. [10/9]

JONAH HEX No. 32, January. "Gun-

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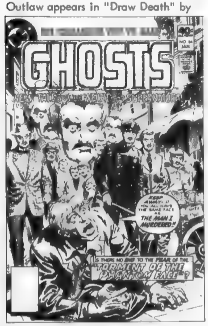
fight At Murphysburg" is by Michael Fleisher and Jose Garcia Lopez. In the concluding half of the story telling Hex's bountyhunter origin, a horde of gunmen get him in a shootout. Luis Dominguez did the cover. [10/9]

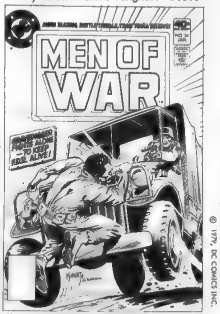
JONAH HEX AND OTHER WESTERN TALES No. 3, January-February. Hex reprints include "Killers Die Alone" from WEIRD WESTERN TALES #14; and "The Hangin' Woman" from WWT #17, both by John Albano and Tony DeZuniga; and "Face Off With The Gallagher Boys" by Michael Fleisher, Russell Carley and Doug Wildey. Plus, Outlaw appears in "Draw Death" by



Robert Kanigher and DeZuniga from ALL-STAR WESTERN #2, and Scalphunter stars in "The Black Seer of Death Canyon" by Michael Fleisher, Dick Ayers and Frank Springer. Other stories include "Turnabout" by E. Nelson Bridwell, Sergio Aragones and Gil Kane from WWT #20; "Night of the Snake" by Denny O'Neil, Gil Kane and Tony DeZuniga from ASW #6; and "Town Tamer" by Gil Kane from ASW #6. Luis Dominguez did the cover. [10/9]

JUSTICE LEAGUE OF AMERICA No. 174, January. "A Plague of Monsters" is by Gerry Conway, Dick Dillin and Frank McLaughlin. Metropolis is overrun by rats, mice and insects led by The Regulator and the JLA and possibly Black Lightning band together to stop the invasion. Dillin and Dick Giordano did the cover. [10/9]

MEN OF WAR No. 24, January. "The Presidential Peril" is by Jack C. Harris, Dick Ayers and Romeo Tanghal. Grave-



digger must prevent the assassination of Churchill and FDR. Also, Rosa appears in "The Ambassador's Son Affair" by Paul Kupperberg and Jerry Grandenetti. The origin of the master spy is investigated. Joe Kubert and Dick Giordano did the cover. [10/9]

THE ORIGINAL SWAMP THING SAGA [DC SPECIAL SERIES No. 20]. The last collection of SWAMP THING collects #8-10 in one book: "The Lurker In Tunnel 13," "The Stalker From Beyond" and "The Man Who Would Not Die." Len Wein and Berni Wrightson did all three stories, with Jeff Jones inking the last nine pages of "Stalker" and Wrightson plotting "The Man." Wrightson did the covers. [10/9]

SECRETS OF HAUNTED HOUSE No. 20, January. Two stories in this issue" Talisman of the Serpent" by John Albano and Ernesto Moraga, and "Heads, You Lose" by Carl Wessler and Ernie Guanlao. The cover, originally scheduled for the never-published WEIRD MYSTERY TALES #25, is by Joe Orlando. [10/9]

SUPERMAN No. 343, January. "The Last Days of Metropolis" is by Denny O'Neil, Curt Swan and Frank Chiaramonte. A mystic seer from Pompei comes to the present to warn Superman that he will be the cause of the end of Metroplis. Ross Andru and Dick Giordano did the cover. [10/9]

THE SUPERMAN FAMILY No. 199, January. Supergirl leads off with "Case of the Cape Caper" by Jack C. Harris, Win Mortimer and Vince Colletta as someone

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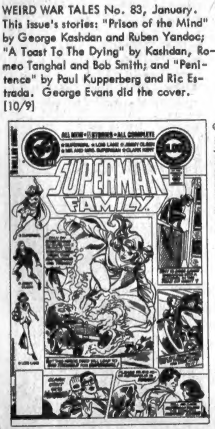
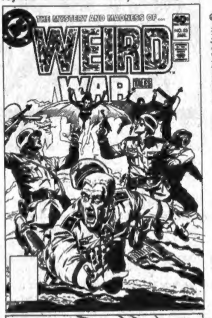
swipes her cape and subtitutes a fake. Clark Kent follows in "The Man With The Golden Smile" by Bob Rozakis, Kurt Schaffenberger and Dan Adkins in which he lets himself be mugged. Lois Lane stars in "Mystery of the Mind-Twisters" by Gerry Conway, Bob Oksner and Vince Colletta in which she investigates classroom violence by sneaking into class after hours. Jimmy Olsen appears in "The Blackmailed Byline" by Conway, Alex Saviuk and Colletta, investigating another reporter. And Mr. and Mrs. Superman must contend with "Susie's Flying Saucer" in a story by E. Nelson Bridwell, Kurt Schaffenberger and Joe Giella which is a twist on the calling wolf idea. Ross Andru and Dick Giordano did the cover. [10/9]

WEIRD WAR TALES No. 83, January. This issue's stories: "Prison of the Mind" by George Kashdan and Ruben Yandoc; "A Toast To The Dying" by Kashdan, Romeo Tanghal and Bob Smith; and "Penitence" by Paul Kupperberg and Ric Estrada. George Evans did the cover. [10/9]



WONDER WOMAN No. 263, January. "The Power And The Pampas" is by Gerry Conway, Jose Delbo and Vince Colletta. The macho Gaucho from South America and his robot flying horse battle Wonder Woman over Washington D.C. Delbo and Dick Giordano did the cover. [10/9]

ACTION COMICS No. 503, January. "A Save In Time" is by Cary Bates, Curt Swan and Frank Chiaramonte. Superman saves a man -- but by doing so, has he altered destiny and the



delicate balance of the future? Ross Andru and Dick Giordano did the cover. [10/23]

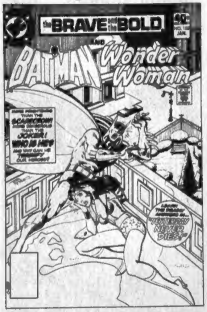
ADVENTURE COMICS No. 504, January. "Starman" is by Paul Levitz, Steve Ditko and Romeo Tanghal. A brand new Starman appears as ADVENTURE reverts to 40¢ monthly format. This one is a costumed champion who wears a mask as he fights to battle the enemies of an empire long ago and far

away. As backup, Plastic Man and Woozy Winks make their comeback in their original character and format in a story called "The Yellowbelly File" by Len Wein, Joe Staton and Bob Smith, which recaps Plas's origin. Ditko did the cover. [10/23]

THE BRAVE AND THE BOLD No. 158, January. "Yesterday Never Dies" is by Gerry Conway and Jim Aparo. Batman and Wonder Woman battle Flashback, a villain that paralyzes his foes with fear. Aparo did the cover. [10/23]

GREEN LANTERN No. 124, January. "The Secret of Sinestro" is by Denny O'Neil, Joe Staton and Dick Giordano. GL travels to Sinestro's home world to discover a means to defeat him. Giordano did the cover. [10/23]

HOUSE OF MYSTERY No. 276, January. This issue features "The Faceless Man" by Joe Gill and Nestor Malgapo; "Epode" by Len Wein and Steve Ditko; and "Blood of the Twilight Reign" by Mark Manhart and Mike Nasser. Michael



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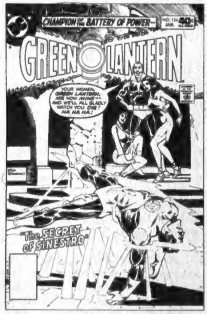
W. Kaluta did the cover. [10/23]

LEGION OF SUPER-HEROES No. 259, January. "Psycho War" is by Gerry Conway, Joe Staton and Dave Hunt. The Psycho Warrior causes Superboy to leave the Legion and attacks five members of the group besides. Dick Giordano did the cover. [10/23]

THE NEW ADVENTURES OF SUPERBOY No. 1, January. "The Most Important



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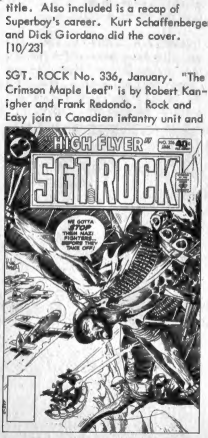
Year of Superboy's Life" is by Cary Bates, Kurt Schaffenberger and David Hunt. The day Superboy was revealed to the world at large, and the secret of the extra candle placed on Clark Kent's birthday cake every year are the highlights of Superboy's new solo title. Also included is a recap of Superboy's career. Kurt Schaffenberger and Dick Giordano did the cover. [10/23]

SGT. ROCK No. 336, January. "The Crimson Maple Leaf" is by Robert Kanigher and Frank Redondo. Rock and Easy join a Canadian infantry unit and



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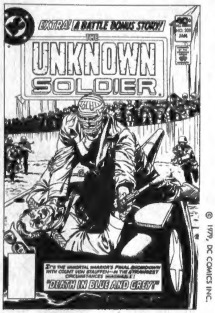
don bat-wings to battle Nazis. Also, Robert Kanigher and Ric Estrada contribute "Hero... Coward." Kubert did the cover. [10/23]

SUPER FRIENDS No. 28, January. "Masquerade of Madness" is by E. Nelson Bridwell, Ramona Fradon and Bob Smith. Swamp Thing, The Demon, Man-Bat, Bizarro and Solomon Grundy team-up at the bequest of an unknown mastermind to wipe out the Super Friends. Fradon and Smith did the cover. [10/23]



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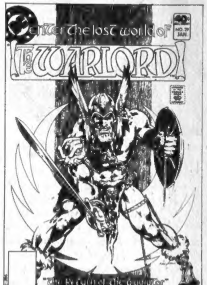
THE UNEXPECTED No. 195, January-February. The last dollar book (until #200) features these stories: "Whose Face Is At My Window?" by Carl Wessler, Ric Estrada and Danny Bulanadi; "The UFO From Planet Earth" by Wessler and Nestor Redondo; "Weave A Tangled Skein of Death" by George Kashdan and Jess Jodloman; "Snake Fright" by Kashdan and Romeo Tanghal; and the DOORWAY TO

NIGHTMARE segment, "Deadly Homecoming" by Denny O'Neil and Johnny Craig. Luis Dominguez did the cover. [10/23]

UNKNOWN SOLDIER No. 235, January. "Death In Blue And Grey" is by Bob Haney, Dick Ayers and Romeo Tanghal. The backup story is "Return To Beach Red" by Haney, Maurice Whitman and Frank Chiaramonte. George Evans did the cover. [10/23]



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WARLORD No. 29, January. "Return of the Gladiator" is by Mike Grell and Vince Colletta. Travis battles the new Shamballah leader of the warriors that wields the possessed axe that once held Machiste prisoner. Also, the second Wizard's World installment, "Hound From Hell" by Grell. Grell did the cover. [10/23]

WEIRD WESTERN TALES No. 63, January. "The Trial of Bat Lash" is by Gerry Conway, Dick Ayers and Romeo Tanghal. Bat Lash needs Scalphunter -- desperately. Luis Dominguez did the cover. [10/23]

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